

# MUSICAL AMERICA

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**PERCY GRAINGER**

DECEMBER 10, 1942

# The MUSICAL AMERICA

## Annual Booking Issue

FEBRUARY 10, 1943

FAME IS ACHIEVED IN MANY WAYS . . . BUT IT IS NEVER  
MORE RICHLY DESERVED THAN WHEN EARNED BY YEARS  
OF CONSISTENT INTEGRITY AND HONEST ADHERENCE TO  
A HIGH PRINCIPLE. This is the spirit that has governed MUSICAL  
AMERICA from its inception.

THE thirty-sixth edition of MUSICAL AMERICA'S Annual Special Booking Issue is now in preparation. The contribution of this all important issue to the cause of music and musical activity is today an accepted fact. This is definitely established by its ever increasing volume of both editorial and advertising content. Constantly expanding its scope of valuable musical data it has justly earned the reputation over the years as the Greatest Single Power Serving the World of Music, and is retained throughout the year as the authentic source of reference.

IN the spirit of cooperation and ever alert to serve music and the field of music better, we have in preparation for the 1943 Special Booking Issue an editorial presentation that will make this issue a monumental achievement in our proud record of service. Its exhaustive compilation of reviews of musical activity, its feature articles by internationally known authorities, its elaborate pictorial displays, and its highlights of outstanding music personalities will all combine to make this edition the outstanding accomplishment in musical journalism.

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## MUSICAL AMERICA

Steinway Building, 113 West 57th Street, New York

MUSICAL AMERICA—THE PUBLICATION FOR ALL  
THOSE INTERESTED IN THE CAUSE OF MUSIC

# MUSICAL AMERICA

## Singers Felicitated After Opera Debuts



Press Association, Inc.

Marie Wilkins, as Lakmé, and Jacques Gerard, as Gerald, Receiving Congratulations Backstage from Désiré Defrère, Stage Director (Left), and Wilfred Pelletier, Conductor

## BOSTON SYMPHONY JOINS MUSICIANS' UNION

### Conductor and Orchestra of 105 Men Sign Contract with Local No. 9—Chief Concession Made by Federation Permits Symphony to Hire Musicians from Any Local in United States or Canada

THE Boston Symphony, the only major non-union orchestra in the United States, signed an agreement in Boston with Local No. 9 of the American Federation of Musicians, on Dec. 3, completely unionizing the orchestra of 105 musicians and its conductor, Dr. Serge Koussevitzky. Negotiations, which had lasted for six months, were handled by James C. Petrillo, president of the federation. Henry Cabot of the Boston orchestra's board of trustees, and a committee of five men from the orchestra.

Mr. Petrillo revealed that the federation had made important concessions to bring the orchestra into the fold. The chief of these permits a symphony orchestra to hire musicians from any local in the country and Canada, without restriction or hindrance on the part of the local boards. The Boston orchestra had demanded that it be allowed to go outside the Boston area for men it wanted in order to maintain its high standards of performance. Mr. Petrillo revealed that eighteen locals agreed that he use his "emergency powers" to change the by-laws in this respect. "A very happy

situation", said Mr. Petrillo, "a great orchestra, a great conductor. Anything we can do for the benefit of this orchestra we will do." He said that the details of the orchestra's membership in the Boston local was "something between the local and orchestra."

#### Trustees Statement Issued

The trustees of the Boston Orchestra issued a statement, speaking of the change in federation by-laws made by the union, and continuing:

"We are now for the first time in a position to inform you that the condition laid down in the foregoing statement has, in the opinion of the members of the orchestra and of the trustees, been satisfied by important changes in the by-laws of the American Federation of Musicians, made at the joint request of representative of our musicians and the trustees. Consequently the members of the orchestra have joined the local union of the American Federation of Musicians and the trustees have executed a contract with the local union which, as the bargaining representative of the members of the orchestra, will be empowered to represent them in making such contracts to govern the terms of employment and working conditions. A clause of the contract, however, provides that the majority of the members of the orchestra shall determine any demand on the part of the union respecting their working conditions.

(Continued on page 6)

## REVIVAL OF 'LUCIA' AND DEBUTS ENLIVEN EARLY OPERA SEASON

Metropolitan Returns Donizetti Work to Repertoire After Season's Absence  
—'Aïda', 'Bohème', 'Magic Flute',  
'Götterdämmerung', 'Carmen' Sung

### Soprano Makes Surprise Debut

Marie Wilkins Enlisted in Emergency to Sing Lakmé Due to Illness of Pons  
—Greer, Doree, Harshaw, Gerard, Garris and Alvary Heard for First Time—Sodero Makes Bow

A SIDE from the revival, after an absence of only one season, of Donizetti's 'Lucia di Lammermoor', the first ten days of the fifty-eighth season of opera at the Metropolitan were of interest chiefly for the debuts of a half dozen of the new members of the company and the appearance in new roles of two of the veterans of the ensemble.

One of the debuts was of the emergency order and was made in an important role by a singer who was not on the roster as a member of the company. Though Marie Wilkins of Lawrence, Kansas, had reached the semi-finals in last year's auditions of the air, she was eliminated then, and her presence in New York at the time of the scheduled 'Lakmé' performance of Dec. 2 was due to an invitation to compete again this year. Lily Pons, afflicted with a cold before the opening of the season, had sung in both the opening 'Fille du Régiment' on Nov. 23 and the 'Lucia' revival on Nov. 28, in spite of her handicap; but she found it impossible to go ahead with 'Lakmé'. Miss Wilkins (whose husband is the head of the voice department at the University of Kansas) knew the role and was hastily summoned to the opera house to save the performance. She met a difficult situation with assurance and success. Jacques Gerard, French-Canadian tenor, made his Metropolitan debut as Gerald in the same performance.

On Monday, Nov. 30, one of the auditions winners, Frances Greer, born in Pigott, Ark., made her entry as Musetta in 'La Bohème'. The same role had served her at her debut with the Philadelphia Opera Company, so she was on familiar ground. Two other Americans, Doris Doree, soprano, and Margaret Harshaw, contralto, had first assignments in the 'Götterdämmerung' of Nov. 25. They were cast as Norns, with the result that their voices, not their acting ability, were of first consideration. John Garris, tenor, stepped into the small part of Arturo in the 'Lucia' revival, replacing Alessio de Paolis, who was indisposed. Lorenzo Alvary, Hungarian bass, who had been heard with other opera companies in this country, but not at the Metropolitan, made his debut as Zuniga in 'Carmen' on Nov. 26, and reappeared as the King in 'Aïda' two nights later. Alexander Sved's first Metropolitan Escamillo was experienced in 'Carmen', and Ezio Pinza's equally unfamiliar Sarastro was disclosed in the first 'Magic Flute', which was again sung in English. Cesare Sodero made his debut as the conductor of 'Aïda', and appeared later as the musical leader of 'La Bohème'.

**Music Maintains Morale! Music Must Go On!**

# More Orchestras Inaugurate Seasons

## Szigeti Toronto Guest As MacMillan Conducts

TORONTO, Dec. 2.—The Toronto Symphony opened its twenty-first season at Massey Hall on Oct. 27. Sir Ernest MacMillan, permanent leader of the orchestra, conducted. The guest artist was Joseph Szigeti, violinist. The orchestral program included Weber's 'Euryanthe' Overture, Holst's 'Somerset Rhapsody', and Tchaikovsky's 'Francesca da Rimini'. Mr. Szigeti played the Violin Concerto in A by Mozart, and Chausson's 'Poem'. It was a most auspicious opening for the orchestra, and a capacity audience greeted the players with enthusiasm. Mr. Szigeti was welcomed back this season with warm acclaim.

### Canadian Trio Plays

On Nov. 10 Ettore Mazzoleni, associate conductor, led the orchestra. The Canadian Trio were guest artists for the concert, with Kathleen Parlow, violinist; Zara Nellova, cellist, and Sir Ernest MacMillan, pianist. The Concerto for piano, violin and 'cello by Beethoven, as presented by the trio and orchestra was a most satisfying performance. Orchestral works were the Overture to 'Russlan and Ludmilla' by Glinka; 'A Shropshire Lad' by Butterworth; 'Romeo and Juliet' by Tchaikovsky, and the Suite 'Háry Janós' by Kodály.

The guest artist for the third concert was Ernest Seitz, pianist. Sir Ernest led the orchestra and Mr. Seitz in the Piano Concerto No. 4 in D Minor by Rubinstein, giving to their interpretation a vitality and expressiveness which made the offering a distinctive pleasure. The orchestra devoted the first half of the program to the Symphony No. 7 by Beethoven, followed by three movements from 'The Planets' by Holst. In the performance of 'Neptune', they were assisted by a group of singers from the Mendelssohn Choir.

ROBERT H. ROBERTS

## Hoffman Leads Houston Men at Camp Concert

HOUSTON, TEX., Dec. 5.—Ernst Hoffman began his seventh season as conductor of the Houston Symphony with two concerts during the first week of November, one for the men at Camp Wallace, with Elva Kalb Dumas as soloist, and the second a children's concert which brought forth a capacity audience which evinced thorough enjoyment and appreciation of a program including the "Nutcracker Suite" and the '1812 Overture' by Tchaikovsky.

The first subscription concert, played on Nov. 9, brought a realization of the military spirit of the time, not only by the great number of men in uniform, both in the audience and the orchestra itself, but by the nature of the program. Beginning with the Fifth Symphony of Beethoven and ending



Ernst Hoffman



Max Reiter



Horace Tureman



Sir Ernest MacMillan



Frieder Weissmann



Massimo Freccia

Right: Orley See



ditorium. Max Reiter, conductor, led Saint-Saëns's Symphony No. 3, in which Gladys Calder Brooks, organist, Robert Marvel and William Wilson, pianists, assisted. Lily Pons, soloist, was accorded the usual demonstrative reception.

G. M. T.

### Heavy Schedule Undertaken

The schedule for the Winter season is one of the heaviest yet undertaken by Conductor Hoffman and his players and includes besides the twelve regular subscription concerts, four children's concerts, three 'pop' concerts, appearances at Fort Brown, United States Naval Air Base at Corpus Christi, Foster Field, Camp Hulen, Camp Bowie, Sheppard Field, Camp Wolters, Camp Swift, Camp Howse, Maxey Field, Camp Wallace and Ellington Field, with civilian concerts in Austin, Abilene, Commerce, Denton (two), Fort Worth, Huntsville, Harlingen and Wichita Falls.

HAZEL POST GILLETTE

## Tureman Conducts Two Denver Organizations

DENVER, Dec. 3.—The Civic Symphony opened its season on Oct. 29 before a capacity audience. Horace Tureman chose the Beethoven No. 2 for his first symphony of the season. The score was given a sympathetic reading and the orchestra responded admirably to the conductor's indications. Andrew Gainey, baritone, was soloist, singing the aria 'La Tua Meta Gia Vedo' from 'Otello'. His voice was of unusually mellow quality and his diction excellent. He was enthusiastically received and responded with several encores. Following his custom, Mr. Tureman included a work by an American composer, a symphonic poem 'Solitude', by Allan Arthur Willman, chairman of the music division at the University of Wyoming. The closing work was the 'Danzas Fantasticas' by Turina.

### Companion Orchestra Heard

The Denver Symphony presented its first concert of the year on Nov. 20 with Viola Philo, soprano, as soloist. This was the first appearance in Denver of this artist. She made a distinct impression upon the large audience. Her offerings included an aria from Massenet's 'Hérodiade', 'L'Invitation au Voyage' by Duparc, 'Claire de Lune' by Szulc, and a charming 'Pastoral' by

a Denver composer, Elizabeth Cranmer, daughter-in-law of Mrs. Jean Cranmer, who has been president of the orchestra association for many years. Mr. Tureman led the forces through the 'Jupiter' Symphony by Mozart and 'The White Peacock' by Griffes.

Although many members of the orchestra have been called to the service, all but one of the principals remain. The exception is Byron Jolivette, first trumpeter, who has been replaced by Edward Lenichek.

JOHN C. KENDEL

## Opening Havana Events Conducted by Freccia

HAVANA, Dec. 1.—The Havana Philharmonic, of which Massimo Freccia is musical director for the fourth consecutive year, opened its season of fifteen concerts recently at the Auditorium Theater before a gala audience, recruited from diplomatic, social and musical circles, and containing many well known Americans.

Among those present were Spruille Braden, United States Ambassador to Cuba, with his wife and daughter, Sir George A. D. Ogilvie-Forbes, the British Minister to Cuba, as well as the Argentine and Uruguayan Ministers. The first program consisted of Mozart's 'Marriage of Figaro' Overture, the Brahms First Symphony, Debussy's 'Nocturne', Martucci's 'Notturno', and Enesco's 'Rumanian' Rhapsody No. 1.

The second program under Freccia on Nov. 2 was devoted to Wagner.

Eugene Ormandy, conductor of the Philadelphia Orchestra, was invited to appear as guest on Nov. 16, and, by request, to conduct a program of Bach, Beethoven and Brahms. Among the soloists engaged for the season are Artur Rubinstein and Mischa Elman. Two large choral works are scheduled: the 'Messe Solenelle' of Gounod and the 'Te Deum' of Bruckner.

The orchestra, consisting of ninety members, has Orlando Barrera as assistant conductor and as head of the viola section. The concertmaster is Alexander Prilutchi, and the first 'cellist Paul Gruppe. The orchestra was founded in 1924.

## San Antonio Symphony

SAN ANTONIO, Dec. 2.—The fourth season of the Symphony Society was launched on Oct. 31 with a brilliant concert that drew a capacity audience to the Municipal Au-

## Oakland Symphony

OAKLAND, CAL., Dec. 2.—The Oakland Symphony, Orley See, conductor, launched its current season with a concert in Woodminster Amphitheater in September. Cooperating agencies were the Symphony Association, Oakland Board of Park Directors and the Mayor's Hospitality Committee for Service Men.

Despite the fact that twenty-four members of the personnel are now in service, the orchestra played well. The soloist was Neure Jorjorian of Oakland, who sang an aria from 'Cavalleria Rusticana'. The orchestra offered the Overture to 'Euryanthe' by Weber, Largo and Finale from Dvořák's 'New World' Symphony, Maganini's 'Amaryllis', White's 'Mosquito Dance' and Tchaikovsky's '1812' Overture.

ADELYN FLEMING

## Scranton Philharmonic

SCRANTON, PA., Dec. 2.—On Nov. 16 the Scranton Philharmonic gave its first regular concert of the season under its new conductor, Dr. Frieder Weissmann. The soloist was Norman Cordon, bass-baritone of the Metropolitan Opera. The orchestral works were Frescobaldi's Organ Toccata arranged by Hans Kindler, and Tchaikovsky's Fourth Symphony. Dr. Weissmann conducted authoritatively and won many new friends. His reading of the Symphony was particularly impressive. Both conductor and soloist were received with acclamation.

D. E. J.

## Alloo to Conduct Miami Orchestra

CORAL GABLES, FLA., Dec. 1.—The University of Miami has announced the appointment of Modeste Alloo as the conductor of the University of Miami Symphony for the coming season. The Orchestra, now in its fifteenth year, will present six subscription concerts on Sunday afternoons.

MUSICAL AMERICA

# 'Lucia' Revived in New Dress



Lily Pons in Act I of 'Lucia'

THOUGH certainly not a novelty and barely qualifying as a revival—"resumption" would be a better word—Donizetti's well-worn, old 'Lucia di Lammermoor' was the news high point of the first week of opera at the Metropolitan, once the customary commotion of the opening night had been written into the records and publicized in the press. In most respects this refurbished 'Lucia', which came along on Saturday afternoon, Nov. 28, and was the beginning of the yearly broadcasts, was a better presentation than the opening 'Fille du Régiment', but it would have been difficult to fasten upon any detail that was genuinely distinguished or likely to make operatic history.

With Frank St. Leger conducting and Lothar Wallerstein in charge of the stage, the cast was as follows:

Lucia .....	Lily Pons
Alisa .....	Thelma Votipka
Edgardo .....	Jan Peerce
Enrico .....	Francesco Valentino
Raimondo .....	Nicola Moscova
Arturo .....	John Garris
Normanno .....	John Dudley

Of these, Messrs. Peerce and Garris were appearing in this work for the first time at the Metropolitan, the latter in substitution for Alessio de Paolis, a victim of the current epidemic of colds. But of more immediate consequence than the relative measure of success obtained by any of the singers were the new settings and costumes which Richard Rychtarik had

**Donizetti's Well-Worn Opera Returns With Fresh Scenery and Costumes**  
**Designed by Rychtarik—Lily Pons Sings Title Role and Jan Peerce Has Part of Edgardo for the First Time — Beecham Conducts 'Carmen' — Sodero Takes 'Aïda' and 'Bohème'—Several Debuts Made in Season's First Ten Days**

By OSCAR THOMPSON

designed to replace those which had grown shabby in the course of a quarter of a century of hard usage. The sets possessed a certain spaciousness—particularly the second of the interiors, which was dominated by a broad staircase—though they were rather commonplace in color and other details of the painting. For the first time in many years, the first act was properly divided into two scenes, each with its setting, instead of one doing duty for both with the curtains held open for the playing of the harp intermezzo while the stage was unoccupied. There were no kilts for Enrico's retainers. Instead, the males of the cast wore cavalier attire throughout. Irrespective of the contention that kilts were an anachronism for the time and place, this change took from the opera its only real tie to its Scottish locale, with the result that it was as nearly straight "Italian" as 'Lucia' could well be with a cast of assorted

was acceptable, though scarcely distinguished. The tenor's tones were clear and sympathetic, his phrasing well considered, his treatment of the melodies free of extravagance. At times a greater intensity would have been desirable and also more of volume. His acting was that of ordinarily sound routine, sufficient for most of the opera, but certainly not electrifying in the scene of the still highly dramatic sextet. The Edgardos who were really romantic figures—as some of the middle of the last century undoubtedly were—seem to have vanished from the earth. In their absence it is something to hear the airs as lyrically sung as Mr. Peerce sang them.

Miss Pons, who has been beset by a cold since before the opera's opening, saved herself even a little more than usual for the taxing business of the Mad Scene, which she delivered with her customary fluency and success. This was, of course, one of two top moments of the afternoon—the other being the sextet. As an individual achievement it was approached, if not equalled, by Mr. Peerce's delivery of his final air. Mr. Valentino was a routine Enrico and the same kind of competence must be noted for Mr. Moscova's Raimondo. Mr. Garris overdid the small part of Arturo, thrusting himself forward at every opportunity, but sang the music creditably. Miss Votipka and Mr. Dudley met the requirements. Mr. St. Leger's conducting followed the second of the alternatives familiar to all who have sung the first lines of 'Loch Lomond'.

## 'Götterdämmerung' Enters

In accordance with recent custom, the season's first Wagnerian music drama was presented on the second night, Nov. 25. This time it was not 'Lohengrin', 'Tannhäuser' or 'Die Walküre', but the climactic 'Götterdämmerung', Erich Leinsdorf conducted and Lothar Wallerstein had charge of the stage. All of the singers were in good voice and if the orchestra had been of better quality and less plentiful of slips, the musical side of the performance would have been more than adequate. Dramatically there was little tension or illusion.

Helen Traubel reappeared as Brünnhilde and sang much of her music magnificently, if with a tendency toward a single color of tone. Her acting was conscientious, but her costume—one of those creations especially designed with an idea of altering the physical perspective—was neither authentic nor of benefit to the stage picture. Kerstin Thorborg brought something of "lift" to the Waltraute scene by singing that was spirited and expressive. Lauritz Melchior met with clarion notes and his customary poise the requirements of Siegfried. Herbert Janssen also sang well as Gunther and the same must be said for the Hagen of Emanuel List. Irene Jessner as Gutrune and Walter Olitzki as Alberich also gave creditable routine performances.

(Continued on page 29)



Jan Peerce, Who Sang Edgardo for the First Time When 'Lucia' Was Restored After an Absence of a Season



Lillian Raymondi as  
Papagena, the Role  
of Her Debut

Right, Ezio Pinza as  
Sarastro. He Sang  
the Role for the First  
Time at the Metro-  
politan

nationalities (Americans predominating), in which no one of the singers was actually of Italian birth.

## Mr. Peerce a Lyrical Edgardo

The Lucia of the French soprano being no new story, first attention may properly be bestowed on the Edgardo of Mr. Peerce. It was fluently and smoothly sung. In style, too, it



Alexander Sved as  
Escamillo

Frances Greer as  
Musetta (Debut)

# LAST NON-UNION ORCHESTRA JOINS FEDERATION



Serge Koussevitzky, Conductor of the Boston Symphony

(Continued from page 3)

"The most important change of the by-laws of the American Federation of Musicians is that which recognizes symphony orchestras, in effect, as in a special category in accordance to them the right to call players from other parts of the country outside the jurisdiction of the local union. The privilege accorded to symphony orchestras applied to all orchestras thus defined and enables them to share its benefits."

"In making this announcement of the orchestra's affiliation with the union, the trustees wish to express their appreciation of the loyal cooperation of the members of the orchestra throughout negotiations having as their primary purpose the safeguarding of the artistic standards of all symphony orchestras; and also of the president and other officials of the American Federation of Musicians in their recognition of the special position of symphony orchestras in respect both to the welfare of the musicians and the best interests of symphonic music in this country."

## Radio Contract Signed

A long-term contract to broadcast concerts of the orchestra under the baton of Dr. Koussevitzky was revealed on Dec. 6 by Mark Woods, president of the Blue Network Company. The first broadcast will be heard on Dec. 26 and will be carried over 145 stations. The program was not announced. The contract will cover several seasons, as is customary with contracts with large orchestras, rather than one season.

For the first time in its history, the orchestra sent out a general appeal to the public for the support necessary for its continuation in October, 1942. It was estimated then that \$188,000 would be necessary to meet the expenses of the previous and present seasons. The statement also included a paragraph on the question of affiliation of the members of the orchestra with the union, stating that if the by-laws of the union were modified the chief cause for anxiety of the trustees would be removed. Thus the door was left open through which, two months later, unionization was to enter.

In August, Mr. Petrillo had

threatened to try to prevent the orchestra from appearing in the Springfield Auditorium in that Massachusetts city by blacklisting the hall, but the city fathers voted the use of the auditorium in defiance of Mr. Petrillo and his federation.

For many years, even decades, there had been strife between the union and the orchestra, but with the election of Mr. Petrillo to the head of the musician's union in the Summer of 1940, relations became more and more strained. The first act was the union president's barring of the orchestra from radio and recording fields on Aug. 13, 1940, which greatly decreased the orchestra's income and eventually paved the way, if it did not actually lever the orchestra, into the union. The weapon the union held over the head of the orchestra had more than one edge. In January, 1942, Mr. Petrillo refused to allow Dr. Koussevitzky to appear with the New York Philharmonic-Symphony as guest conductor, and then, at the request of Marshall Field, president of the Philharmonic's board of directors, decided to allow the Boston orchestra conductor to appear with the Philharmonic as a temporary concession, stressing the temporal quality by refusing to permit Bruno Walter a member of the union, to conduct the Boston Orchestra in Koussevitzky's absence, and a month later, refusing the same privilege to Carlos Chavez, conductor of the Mexico Symphony. At that time Mr. Petrillo stated

that, "for many years the American Federation of Musicians has refused to permit members of the federation to play with members of the Boston Symphony, or permit Dr. Serge Koussevitzky, conductor of the Boston Symphony, to conduct any orchestra composed of union musicians." Of course soloists who were members of the A.F.M., were also affected by its frown, and the way of the Boston Orchestra gradually became less clear and more beset with union obstacles.

## Early Union Problems

The problem of unionization had arisen early in the orchestra's history, in 1889. There may have been infractions of discipline prior to that time, or mild insubordinations, but if so they were of an inferior order and did not approach in importance the situation that confronted Major Higginson and the new conductor at that period, Artur Nikisch, when he landed on American shores to inaugurate his stewardship with the orchestra. A challenge was made to his landing by the Musician's Protective Union, on the ground that his admission to the United States was a violation of the Contract Labor Law. The objection was not effective. At that time Mr. Higginson made some pertinent remarks on the usefulness of unions.

"We have had (he said) to meet the chief of the Musicians' Union, and to discuss its affairs with him. The union specifies in a way the number of rehearsals, the pay for the musicians, the number of concerts, etc., and interferes with the engagement or dismissal of men. As I hold that all these points are very important for



James C. Petrillo, President of the American Federation of Musicians

the good of the orchestra and must rest with me or my conductor, I see no need or use for the union. We pay more, ask entire control of the men, and see to it that they are well paid, have pensions, and also get outside work if possible; therefore the union cannot benefit them. We can keep the orchestra at its present level or even higher only by asking such work as our conductor thinks essential, and sometimes the rehearsals mount very high, even to thirteen. On no other terms can I go on and pay a large subsidy, and not control—all this for the sake of art."

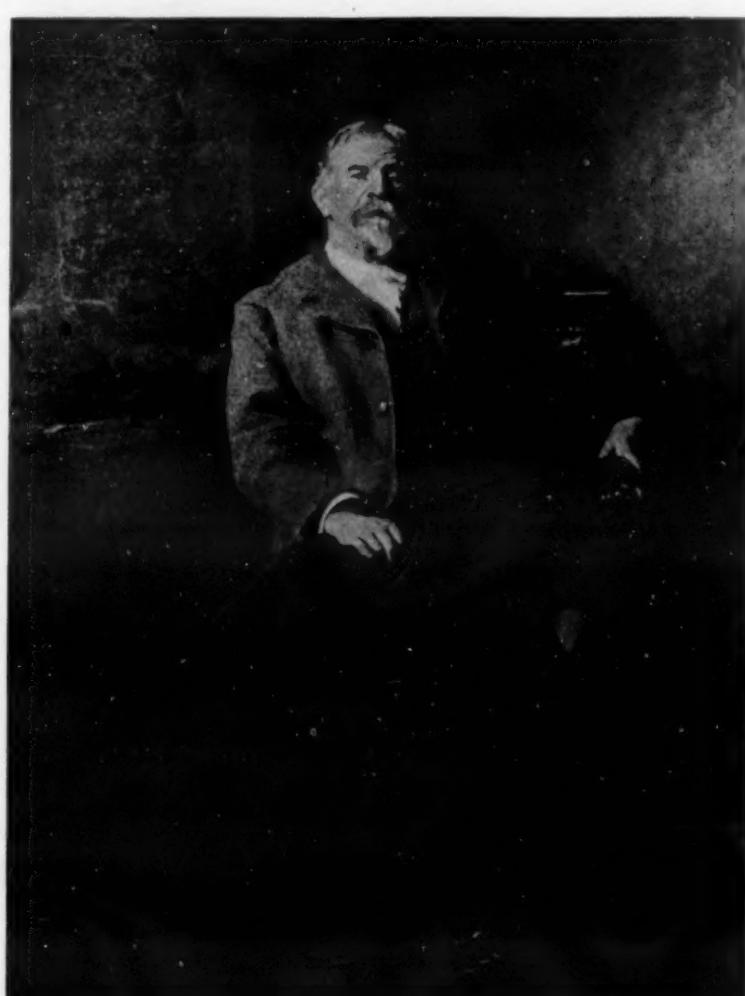
Clearly, Major Higginson was not in favor of unionization. But it was not union demands that caused the withdrawal of his support, if not his sympathy, from the orchestra he founded. The World War, and the passions it aroused, the attitude of the public toward Karl Muck and Higginson in the controversy over the playing of the National Anthem were responsible for that. The ungenerous attitude of the press and public towards the founder of the orchestra who had devoted so much time, money and heart to his project, was an important factor in the philanthropist's decision to sever himself and his support from the Boston Symphony.

## Higginson Severs Connection

On April 27, 1918, Major Higginson relinquished all connection with the orchestra, which was given into the charge of a board of trustees consisting of a Justice of the Boston Juvenile Court, a banker and financier, a writer, a specialist in the fine arts, a contractor and two lawyers. This was a representative group of gentlemen whose vocations were, in themselves, a reassurance of sound financial guidance. Application was accordingly filed for incorporation of the orchestra. Ernest B. Dane, for many years president of the board of trustees, was one of this original group and it was he who for some seasons made up the almost inevitable deficit, which accrued each season, from his own deep pocket. Higginson's influence however, did not entirely evaporate with his relinquishing control of the orchestra, for the trustees (among whom were to be found the inevitable Bostonians Cabot and Lodge) were his "friends and citizens associated for this purpose."

Major Higginson had frequently declared that he proposed to leave a \$1,000,000 endowment fund to the or-

(Continued on page 28)



The Sargent Portrait of Major Henry L. Higginson, Founder of the Boston Symphony



The Announcer at Her Microphone and Control Board

By RONALD F. EVER

ALTHOUGH industrial music electronically distributed is pretty new, "there is a growing popular belief in this country that music in a factory can do just about everything except rearrange the stockroom or interpret the latest set of government regulations," says Harold Burris-Meyer, director of sound research at the Stevens Institute of Technology.

Certainly music to accompany work is no innovation in the world. It probably is as old as work itself. But the music in work programs now being carried out in some 500 industrial plants of the United States, most of them engaged in war production, operates on a vastly larger scale, and is conceived along different lines from the traditional songs of river men, cotton pickers, weavers, peddlers and other workers which are a part of our heritage.

Today, the worker does not participate directly in his music. It is given to him as a stimulus from outside and it assumes quite different forms from the work music of tradition. To begin with, it almost invariably is recorded or radio-broadcast music conveyed to the workman at his machine or in his office by means of a loudspeaker communications system. Secondly, it is not specifically related to the work which it accompanies.

As Dr. Burris-Meyer points out, the true work song derived not only its mood, but also its very rhythm, melodic line and lyrics from the particular occupation. Witness such American negro songs as 'He's A-Choppin' in de New Groun' and 'Hammer Man Song'; also the London Lavender seller's song, and, of course, the inevitable 'Song of the Volga Boatmen'. Modern industrial music is something that has been composed for the concert stage, the theater or the dance hall, for the most part, but its psychological effect upon the workers seems no less potent than that of the spontaneous work songs.

Before delving further into the nature of this music, it should be understood why this sudden deluge of industrial music has come about and what benefits

Special Speakers Pipe Music Through the Terrific Din of the Weave Shed at Botany Worsted Mills

# Music Goes to War On the Home Front

Industrial Production Curves Rise as Bach and Beethoven Join Kern and Gershwin in Relieving Tedium of Long Hours and Monotonous Jobs for Factory Workers—Statistics Reveal Music's Potency in 500 Plants in the Arsenal of Democracy

have been derived from it. Even in its present form, work music is not a recent innovation. Thomas Edison recognized its possibilities, and conducted limited experiments with it a generation ago. More recently, and especially since the start of the present war, English industry has taken up the idea. Factory "sound systems" are mandatory in England as air-raid precautions and these systems have been put to work distributing music by 80 per cent of the British plants. Now the idea has taken hold in the United States.

The benefits of work music are manifold. Among other things, it sustains morale, it makes for happiness and satisfaction with the job; it relieves the tedium of routine occupations; it makes for better labor-management relations; it raises efficiency, and steps up production.

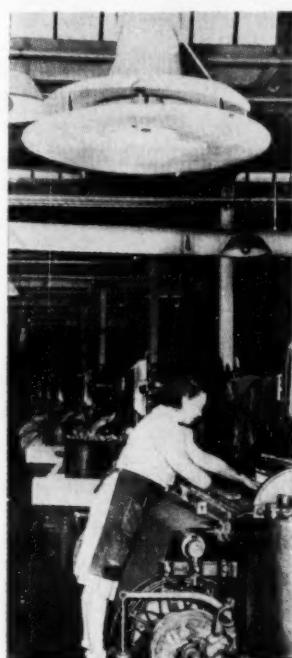
## Proof of the Pudding

While it may be assumed that no hard-headed business man would go to the expense and bother of giving his employees music if it was not productive of some very real and measurable benefits, it is interesting to note some of the specific gains that have been effected. Statistics compiled by Dr. Burris-Meyer show, for example, that total production per 100 man-hours, in one instance, increased by 11.4 per cent after the installation of music. They also show impressive reductions in man-hour losses occasioned by early departures of tired workers, Monday morning absences, and other irregularities which are deleterious to maximum efficiency.

The music program is not continuous throughout the day, but is provided in twelve to twenty minute doses at specific intervals. Most factories, says Dan D. Halpin, of RCA Manufacturing Company, start off each shift with patriotic songs, college airs, lively marches, polkas, and the like as "opening music" which continues for fifteen minutes. "Fatigue" music is played for twenty-four minutes about an hour and a quarter before meal time and quitting time. Here the fare is mainly 'Hit Parade' tunes, Strauss waltzes, familiar and folk melodies and light dance music. Between shifts, during mealtime and rest periods, "salon" music is introduced, which includes semi-classics, requested selections, favorite artists and music of a "sweet" type.

No iron-clad, nor even very detailed, analysis has yet been made of the type of music that is most effective for these various purposes. Certain obvious taboos, however, have arisen. Hymns, for instance, can almost stop work. 'Deep in the Heart of Texas' is out both here and in England because it obliges all workers to drop everything and join in the hand-clapping in the chorus. Too elaborate or tricky orchestrations also are frowned upon because they don't "get over" in a noisy shop. Blaring brasses are too distracting; so are vocal solos.

A special problem arises where workers are predominantly of one race or type. Scotsmen, for instance, love the drone of bagpipes, but it is poison to practically everybody else. Italians



Up-to-the-Minute Transcription Equipment Is Used for the Recordings

can listen endlessly to selections from opera. Poles like to hear their native dances. In shops where highly skilled technicians and scientists are at work, nothing less than Bach partitas and Brahms quartets will do.

A survey of the workers' specific likes and dislikes in the choice of programs, undertaken by Mr. Halpin, is most illuminating. Among the general types of music, it is found that the most popular hit tunes of the hour, played in fairly straight arrangements, are most in demand. Next come waltzes, semi-classical selections, patriotic songs, marches, classical music (*classical* being used in the categorical rather than the historical sense), sacred, Hawaiian, humorous-novelty, Hillbilly-western, Spirituals and blues, polkas, and finally fast dances. The low position accorded fast dances is explained by the belief of many workers that such fast-paced music is being used by the management for speed-up purposes, and they resent it.

## Fifth Symphony a Favorite

Among particular compositions voted upon, it is revealed that workers like Beethoven's Fifth Symphony better than the 'Nutcracker' Suite or Ravel's Bolero, but not so well as Schubert's 'Ave Maria' or the melodies of Jerome Kern. Comparatively few expressed interest in such ultra-hot or ultra-blue compositions as 'Tiger Rag', 'Bugle Call Rag', 'Wreck of the '97' and some of the Negro blues melodies. The 'Blue Danube' is a considerable favorite over 'The Beer Barrel Polka' and the Overture to 'William Tell' ranks above the 'St. Louis Blues'. Highest ranking composers in the classic, or semi-classic, field are, in order, Johann Strauss, Victor Herbert, Schubert, Tchaikovsky, Beethoven and Ravel.

Another survey of Mr. Halpin's sought to determine the worker's own estimates of the relative values of the music program. The survey had three levels: strong positive reaction; indifference; and strong negative reaction. To the question, "What effect does music have on your feelings toward the people around you?" a comfortable majority replied that it "makes me like them much better." "How does music

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The Request Box Is a Popular Feature of Industrial Music Projects

# Improve the Ensemble— *One Way to Make* OPERA 'GRAND'

By HERBERT F. PEYSER

ARTHUR HAMMERSTEIN has declared that grand opera ("as produced") is not over the head of the public. In this it is eminently possible to agree with him—just as possible, indeed, as if he were suddenly to discover and proclaim that the moon is NOT made of green cheese. But reading his analysis of the state of grand opera ("as produced"), I am afflicted with an uneasy suspicion that grand opera is, perhaps, over the head of Mr. Arthur Hammerstein. It may seem shocking to say such a thing about the son of a man who made great and glorious operatic history in America, but the article he lately contributed to the columns of this journal moves me to a conclusion of the kind.

Mr. Hammerstein finds many things wrong with opera productions (as who does not?) and has some home-grown remedies to cure them. Certain of these things remind one of the stale jokes and the ancient wheezes of which opera has been the butt for generations, though mainly in the circles of the musically illiterate. But let us consider the different Hammerstein strictures and pick them apart.

First of all, Mr. Hammerstein is bothered by the problem of stage direction. He finds *regisseurs* timid and everlastingly disposed "to cling with a tense grip to the traditional ways of staging great works" at a time when the dramatic stage has improved its methods of direction and acting". He refrains from citing chapter and verse so that one does not know for sure whether he is condemning one establishment or another or whether he considers them all equally guilty. Now, there is, heaven knows, enough poor stage management in the lyric theatres of this wretched planet.

## Not All Bad in Same Way

But with all respect to Mr. Hammerstein's experiences I submit that it is not all bad in the same way, that it is not due exclusively to timidity or that managers cling at all times to antiquated methods and to what is so loosely and mistakenly termed "tradition". The best stage direction in opera is not at all necessarily the kind which tries to keep pace with the so-called advances and improvements of the spoken theatre. The best is the kind which is guided by the character, the school, the style, the period of the opera performed. If modern methods, stylizations and what not enhance the most typical qualities of such a work, if they do not alter or disfigure it and in this way or that distract the attention of the spectator from what is implicit in the product of composer and librettist, they are good. If not, they are bad and all this clamor about the need of breaking with traditions and cul-

tivating new approaches represent just so much nonsense. Neither is it true, as Mr. Hammerstein appears to believe, that operating stage directors the world over are a timorous lot, who shun novelty and experiment. After the last war there was a perfect epidemic of experimental departures, rationalized by all kinds of chop-logic, in the opera houses of the Old World, particularly in Central Europe. There, too, producers seemed disposed above all else to do things in a different way from the manner of previous generations.

## A Freak 'Barber of Seville'

Sometimes these various departures were stimulating and heightened the effects the composer had

## SAYS HERBERT PEYSER:

*A most important factor in enhancing the beauty, eloquence and logic of an opera will be found in a finely balanced and deftly calculated ensemble.*

*Ensemble—teamwork if you prefer—has never been one of the strong points of operatic production in America.*

*With us, the singer instead of being urged to remain within a frame is generally encouraged to step out of it.*

*The conductor more even than the singer is the mainspring of an operatic performance.*

*The greater the operatic conductor, the stronger his ability to impress his aims on his associates.*

aimed at in the first place. At others the opera and the various elements of the staging and the direction swore deliriously at one another. You had 'Lohengrin' without a swan and 'Falstaff' in golf togs. Then I wonder what Mr. Hammerstein would have said to a production of 'The Barber of Seville' I saw about twelve years ago at the Kroll Opera in Berlin. It was staged by Messrs. Rabenalt and Reinkin, a pair of wild young bloods eager to break at all costs with the past and to utilize for this purpose the newest devices of staging. Some people with axes to grind found it enormously diverting, others openly damned it. The thing almost precipitated political riots.

## Short-Lived Innovation

In any case, it did not live long. I recall only a few details. Figaro and Almaviva sat under a tree in front of Figaro's barber shop (with blue and pink wigs exhibited in the window) and drank cocktails. Dr. Bartolo's living room was a dentist's office, with all modern appliances. Rosina was dressed in the outfit of a trained nurse. The palm tree of the first scene sank into the earth in full view of the audience until the top became a potted plant in Bartolo's dwelling. There was

much more of the sort if I could remember it. No doubt this Barber was an extreme case. Yet I could mention plenty of other instances, not altogether so radical, but still sufficient to justify me in my belief that Mr. Hammerstein is grossly wrong when he intimates that operatic régisseurs the world over are, as a matter of principle, exclusively concerned with preserving methods which have become outworn. Perhaps the greatest operatic stage director who ever lived, Richard Wagner, was so determined not to perpetuate a sterile tradition, so far as it concerned his own works, that shortly after the first Bayreuth Festival in 1876, he remarked to one of his associates: "Next time we shall do everything differently".

## A Gap Unbridged

It is only a step from Mr. Hammerstein's objections to the stage direction of the lyric theatre to his censure of singing artists "so bound by outworn tradition that they cannot hope to vie with the ordinary Broadway stage or Hollywood film". I am sure that not even he can have forgotten great singing actors like Mary Garden, Maurice Renaud, Charles Dalmores, Lucien Muratore, Charles Gilbert, to mention only a random handful of memorable personages housed in his father's Manhattan Opera. But assuming that he has not forgotten them (or a Geraldine Farrar, an Olive Fremstad, an Antonio Scotti and a few others five blocks further uptown) his statement, if it does contain a superficial grain of truth, indicates how little Mr. Hammerstein has troubled himself to understand the difference between play and film on the one hand and opera on the other. It is much less that the singer's imagination "is frozen in the ice of custom" and "his hands and feet tied" than that opera imposes laws of its own and that these laws are basically different from those of the spoken drama, let alone of the cinema.

The real reason why the gestures and motions of so many singers are stiff and wooden is far less that

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The Conductor Rules the Ensemble

**EDITOR'S NOTE:** Mr. Peyser's views are his own and do not necessarily represent MUSICAL AMERICA. He is one of America's best known critics and has heard much opera abroad. This is the third article of a series pertaining to operatic problems and issues.



A Glimpse of 'Macbeth' Showing Florence Kirk as Lady Macbeth and Jess Walters as Macbeth

In carrying on toward completion its second season of performances, the New Opera Company has brought back at the Broadway Theater two of its more or less experimental ventures of last year, Tchaikovsky's 'Pique Dame' and Verdi's 'Macbeth'. Both had new conductors and the cast of 'The Queen of Spades—to give it the English title of the translated version—was different from that of its predecessor throughout. Changes were made also in the staging of 'Pique Dame'. Fresh and, for the most part, more sensible costumes were provided for 'Macbeth'.

Emil Cooper, the conductor, was easily the star of 'The Queen of Spades', the more so since the withdrawal of Lothar Wallerstein from the stage direction—caused by postponement of the performances until the time had come for him to report at the Metropolitan—resulted in some last-minute readjustments that were not of advantage to the action. Ivan Ivanitzoff was named on the program as stage director, but Felix Brentano was understood to have been called in to handle various details at the eleventh hour.

Under the circumstances it was not surprising to find Tchaikovsky's score sung and played with a surety that gave way to the tentative in some of the stage business. Musically, the first performance on Nov. 24 was a very creditable one; and in some respects the second, given the next night, was even more to be commended, though most of the voices were those of relatively undeveloped young singers. Thereafter, the tenor, Norbert Ardelli, was so handicapped by a heavy cold that he could do little justice to his role, and finally, on Sunday evening, Nov. 29, was compelled to report that he could not appear. Offenbach's 'La Vie Parisienne' was substituted at the last moment with some changes in the cast because certain of the singers who had been appearing in this operetta could not be reached.

Though Mr. Cooper's orchestra was undersized for 'Pique Dame', with the strings particularly lacking in body, he drew from it playing of a warmth and tension to make the performance one thoroughly alive. Whatever their individual limitations, the stage principals were fused with the instrumentalists into a generally competent and pleasurable ensemble. The cast was as follows:

Gherman	Norbert Ardelli
Tomsky	Gordon Dilworth
Prince Yeletsky	Hugh Thompson
Tchekalinsky	Brooks Dunbar
Sourin	Stanley Carlson
Tchapitsky	Elton Plowman
Naroumov	Ludlow White
The Countess	Winifred Heidt
Lisa	Mary Henderson
Pauline	Christine Johnson
Governess	Alice Howland
Master of Ceremonies	Samuel Adams
Masha	Marie Fox
Daphnis	Alice Howland
Chloe	Florence Wyman
Plutus	Gordon Dilworth

# 'Pique Dame' and 'Macbeth'

## New Opera Company Returns to Two of Its Productions of Last Season—Emil Cooper in Charge of Tchaikovsky Work — Fritz Stiedry Leads Verdi Performances

Mr. Ardelli's English words had the sound of those of a foreigner, though he was born in this country and began his career as a singer here before going abroad, where he appeared in Austria and Italy. If his impersonation was that of a stock tenor of the most routine order, he had the range and power of voice to cope with his long and taxing part. The Tomsky of Mr. Dilworth and the Yeletsky of Hugh Thompson were also well sung, and much better in action and diction, though the part of Tomsky really calls for a bass or bass-baritone rather than a baritone.

Miss Heidt, who stood out conspicuously as Khivria in 'The Fair at Sorochinsk' was somewhat submerged as the Old Countess, though her singing was of good quality. Miss Henderson was attractive in voice and personality as Lisa, yet her excess of leaning to one side or the other grew monotonous. The others met the requirements of the lesser roles with about the usual variations of adequacy.

### 'Macbeth' Is Ably Sung

'Macbeth' was another story. So much that was stimulating and satisfying was engendered at the first of the current series of representations on Dec. 2 that it could be regarded as the best opera performance, thus far, of the season—irrespective of the theater or the nature of the auspices. This was true in spite of the absence of Fritz Busch, who was the conductor of the New Opera Company's performances of 'Macbeth' last year. The cast, largely the same as that of 1941, follows:

Macbeth	Jess Walters
Lady Macbeth	Florence Kirk
Macduff	Robert Marshall
Banquo	Roberto Silva
Dama	Christine Johnson
Malcolm	Jay Collier
Doctor	Edward Constantine

Much to the credit of Fritz Stiedry, there was no very valid reason to sigh over the absence of Mr. Busch, who has remained in South America. As led by Mr. Stiedry, the playing of the orchestra, even with the insufficiency of strings, was clear and spirited. Hans Busch, in charge of the stage, improved, if anything, on the well-knit action of the 1941 production. The sets and the lighting possessed more than an everyday measure of atmosphere and suggestion. The ballet again added touches of eeriness to the two witches scenes. The chorus sang resonantly and, meanwhile, was no offense to the eye. Jess Walters once more projected the title role with abundance and beauty of voice. There are few baritones so richly endowed or so well trained in the art of operatic song, though his acting remains just good routine. Florence Kirk was surer of her technic and more expressive in both her singing and her acting than before. Her treatment of the sleep-walking air will be remembered as that of an artist. So, too, her singing of the drinking song of the banquet scene. The Banquo of Roberto Silva and the Macduff of Robert Marshall were Verdian in tone and style. Mr.



A Moment of 'Pique Dame'. Mary Henderson as Lisa, Hugh Thompson as Prince Yeletsky, Winifred Heidt as the Old Countess  
Photos by Fred Fehl

Silva's voice was one of amplitude and quality. Mr. Marshall's, if as definitely light as his stature was slight for his heroic part, was agreeably used.

'Macbeth' has never been sung at the Metropolitan, and, aside from the New Opera Company's performances, the records indicate that only the first version—known to have been introduced at Niblo's Garden in 1850—ever gained the ear of our opera lovers, even in the distant past. Sung and staged as the Paris revision of 1865 was on the night under review, it is a work of pulsing interest and large-scale musical appeal, in spite of the gloom of its story and the frequent restatement of its Shakespearean fundamentals in terms of 'Rigoletto' and 'Il Trovatore'.

OSCAR THOMPSON

### An Emergency 'Vie Parisienne'

An eleventh-hour substitution of 'La Vie Parisienne' for a repetition of 'The Queen of Spades' on Nov. 29 brought with it some emergency changes in the cast of the operetta, because some of the regular members were not available. Arnold Spector, who had been appearing in a small part, stepped into the role of Jackson and contrived to get about the usual number of laughs. Ann Lipton, last year's Gabrielle, was called back to duty in that part, and was again successful with it. There was also a new silent Turk and a rapid disappearing act on his part when his baggy Oriental trousers suddenly descended to his ankles at a time when he was surrounded by his supposed harem. Underneath was another pair, not Turkish. Isaac Grove conducted and the performance moved at a lively clip.

T.

### 15 Operas Entered in Contest

#### Judges for New Company to Examine Works by Americans

Mme. Yolanda Mero-Irion, general manager of the New Opera Company, has announced that fifteen operas were submitted in the company's contest for a one-act opera by a native-born American composer. The manuscripts will be examined in rotation by the three judges, Howard Barlow, conductor of the C. B. S. Symphony Orchestra; Leon Barzin, musical director of the National Orchestral Association, and Albert Stoessel, conductor of the Chautauqua Opera Company, and it is expected that a decision will be reached by April 1. A cash award of \$1,000 awaits the composer whose opera is selected. In addition, the New Opera Company contemplates presentation of the winning score during its 1943 season. All librettos and scores were submitted anonymously.

# Tales of the Turntable Newly Told

By KEITH M. THOMPSON

FOR the ever-increasing coterie of record enthusiasts who now rate some rarity of thirty or forty years ago as a collectors item to be sought after and treasured, and whose small talk bristles with true or apochryphal tales about the celebrities who once dominated the scene, there is new balm in Gilead. Before them has been spread a banquet of such stories as they batten on more than a little glutonously in their pursuit of old discs that not only have been out of stock for many years,

but which cannot be repressed from the original matrices because those matrices were destroyed long ago. If their anecdotes have stalled with too many retellings, and if the fellow collectors to whom they are told begin to smile or scowl too knowingly when the narrations are no more than well begun, they should know that now

even the best of the old warhorses can be sent out to pasture. For along comes a book on the beginnings and the development of the art of recording that supplies them with a mine of fresh material about artists and their antics, and which, moreover, takes them behind the scenes of their popular but still recondite hobby, the making of celebrity records.

Fred W. Gaisberg's very readable account of the development of the recording industry, in "The Music Goes Round" (MacMillan Company, New York), is an account of fortitude, ingenuity and astounding success. Perhaps no one is better qualified to treat this subject than Mr. Gaisberg. At sixteen he was active in the making of the old cylinders. He witnessed the cutting of the first disc by Emile Berliner in 1896 and was instrumental in building the industry throughout the world and in convincing the great musicians of the past fifty years to record their artistry for posterity.

The story of the technical problems and financial difficulties of the early years, the founding of the Gramophone Company and the improvements in the recording and reproduction processes is a fascinating one in itself. However, it is the pursuer of anecdotes and



Photograph by Professor Prykner  
Pablo Casals Recording a Concerto in Prague

Anecdotes of Musicians, Drawn from Fifty Years of Experience in Gramophone Recording, Narrated by Fred W. Gaisberg, Pioneer in the Field—Supply of Behind-the-Scene Stories of Caruso, Chaliapin, Tetrazzini and Many Others Richly Augmented



Fox Photos, Ltd., London

Jan Kubelik Recording by the Old Acoustic Process. Seidler-Winkler Is at the Piano, Max Hampe at the Back



Tetrazzini Makes a Record:  
An English Drawing  
Right: Feodor Chaliapin  
in England



personal sidelights on the artists who will find this volume particularly interesting.

It was, of course, the success of the great artists, particularly the vocalists, that established the recording industry and provided fabulous wealth for many of its leaders. The benefits were not one-sided, however, if we may accept Mr. Gaisberg's account. For example, although it has been stated that Enrico Caruso was engaged for the Metropolitan Opera by Maurice Grau just before his retirement, and that Heinrich Conried fell heir to the tenor's services when he became impresario in 1903, Mr. Gaisberg gives a quite different version. He reports having heard Caruso in Franchetti's "Germania" at La Scala in 1902 and immediately negotiated for recordings. When the London office refused to meet the tenor's fee of 100 pounds for singing ten songs, Mr. Gaisberg went ahead without authority. The records brought a net profit of 15,000 pounds. Mr. Conried is said to have heard one of them in the Paris office of the Gramophone Company, returned to America with it and convinced the board of directors of the Metropolitan to engage Caruso on the evidence of the disc.

One of the most notable vocalists of the early days of recordings was Mattia Battistini. The baritone amassed a considerable fortune by his singing, particularly in Russia. After a harrowing early voyage to South America for appearances, he refused to cross the Atlantic irrespective of the inducements. He was lionized in Europe throughout a career that began auspiciously at twenty and continued unabated into his seventies.

As a personal friend, Mr. Gaisberg has much of unusual interest to relate of this artist. He arranged for Battistini's first recordings in 1902 and for the last in 1925. At first, the baritone insisted upon a special label to distinguish his records from those of other artists, playing the aristocrat in all his dealings. Mr. Gaisberg pictures him as a man of tremendous energy, singing better at the end of a performance than at the first, even at the age of sixty-five, and then indulging in his "one remaining vice"—large Havana cigars. The details of his life were regimented with the strictest discipline. The author says of him that he actually lived for singing.

Practically all Mr. Gaisberg's experiences, after the establishment of the Gramophone Company, were abroad. He traveled from one country to another discovering talent, furthering the careers of the already successful and, incidentally, filling the coffers of the phonograph industry. Artists were generally well paid and the best of relationships existed be-

tween them and the recorders. Titta Ruffo, whose career was meteoric though short as compared to Battistini's, is credited with earning the highest fees of any baritone in the history of the industry, and that before his engagement in America.

There is a chapter devoted to the prima donnas: their temperament, jealousies and generosity. Patti, Melba, Calve, Eames, Destinn, Gluck, Bori, Galli-Curci and Farrar are but a few of the sopranos eminent in his annals of recording. Melba was at first unwilling to use the medium. But in Monte Carlo, together with Saint-Saëns, she heard a Caruso record and the composer was so lavish in his praise that the diva condescended to put her objections aside.

Of all the sopranos, Mr. Gaisberg's favorite seems to have been Luisa Tetrazzini. It was evidently difficult to negotiate with her because she never forgot nor forgave an insult. Carlo Sabajno, Italian conductor for the Gramophone Company, went to see her in 1907 to arrange for recordings. He became impatient when obliged to wait while she completed her toilet, and left with an angry remark. He never was permitted to conduct for her thereafter. When the London representative reopened negotia-

(Continued on page 27)



Photos from 'The Music Goes Round'  
Paderewski Making His First Records at His Home  
in Switzerland in 1911. Mr. Gaisberg at Back

# MEPHISTO'S MUSINGS

**Dear Musical America:**

After all, this is a war year! So, if a prima donna slaps the face of a stage director, what would you?

And if the stage director doesn't like the prima donna's costume, what else can he do but take it home with him so that, slap or no slap, she will not be able to wear it any more?

Everything reasons out so nicely, that one wonders what all the excitement was about in the ranks of the New Opera Company. Yet, still they talk. And since the New York *Times* went ahead and printed the story, I have no choice but to pass it on to you.

First of all, you must consider the dramatis personae. There is Florence Kirk. She is tall, she has shoulders and sometimes she wears a determined look. She sings Lady Macbeth. Then there is Hans Busch, son of the conductor, Fritz. He is a hulky young man, but he speaks softly. He stage directs 'Macbeth'.

Now consider the bone of contention. Miss Kirk has described it as being of purple velvet with an American beauty trim and sleeves embroidered with pearls. In last season's performances of 'Macbeth' she wore black. Black was right, according to young, soft-speaking Mr. Busch. Since this costume is for the first act, it must agree with the primitive feeling of the scenery, he contends.

But Miss Kirk loves the costume—a rented one—and styles it "luscious". She would like to buy it and wear it when and if she sings Leonora in 'Il Trovatore'. Whether the attire that is right for the Spanish-Italian 'Il Trovatore' can also be right for the Scottish-Italian 'Macbeth' may not concern a prima donna at all, so long as it is "luscious". But the gently articulating Mr. Busch avers that if this particular raiment has any style at all it is "Renaissance".

So much for the dialogue. Now for the action. On the opening night of 'Macbeth' the tall, broad-shouldered, determined looking Miss Kirk was unable to find her first-act costume. Finally, its luscious folds were discovered, hidden away in an unused dressing room. Here I quote the *Times*: "Having found it, she wore it".

The plot thickens. At the end of

the second act there was a mix-up over curtain calls. Miss Kirk was not averse to taking one alone. According to the stage director, all he wanted to do was to have her take that call in duet form with Jess Walters, the Macbeth. His version is that he only took her wrist; hers, that he dug his fingers into her arm.

Like a flash, came the slap. "I gave him one, I admit," says Lady Macbeth. And she wasn't sleep-walking when she did it, say those who were witnesses from the wings.

The second performance of 'Macbeth' came two nights later. Again, Lady Macbeth looked vainly for the luscious purple velvet with an American beauty trim and sleeves embroidered with pearls that she really hoped to buy and wear later in 'Il Trovatore'. It was not to be found in her dressing room or anywhere else about the theater.

At 7:30, just ten minutes before curtain time, Mr. Busch arrived, looking very cheerful, and speaking softly as usual. Without any apparent show of remorse or guilt, he freely admitted having taken the costume to his abode on Riverside Drive, where, he so quietly affirmed, it was altogether likely to remain for the opera's duration. Miss Kirk had no choice but to get into the silver lamé dress that she wears in the banquet scene. Since then she has been shopping. Who will have the last laugh? That I will not venture to predict.

But was that really a *laugh* that I fancied I heard backstage at the Broadway theater?

(P.S. in parenthesis: At the final performance of 'Macbeth' she wore blue.)

\* \* \*

No doubt about it, the conductor is having his innings at the Metropolitan. With Bruno Walter and Sir Thomas Beecham occupying substantially the status of the "honored guests" that one used to get in the European opera houses, the entire staff of conductors has moved up a notch in the public's interest and esteem. The applause for the kingpin in the pit is livelier than it once was and not confined primarily to a few busybodies among the standees behind the rail. At almost every performance, irrespective of the identity of the man who holds the baton, there is at least one fairly rousing greeting before the beginning of one of the later acts. Some suspicious souls will ask whether there isn't a little "engineering" involved. Even if there is—and I am totally in the dark about the present status of the old "house clique"—the circumstance remains that what is a common occurrence today was rather the exception to the rule before Walter and Beecham were brought into the opera fold.

Of course, for many the picture will be complete only when Toscanini puts aside his really childish prejudice against returning to the house where he made so much unforgettable operatic history. He owes it to America more than he owes any of the additional symphonic burdens he assumes from time to time. He has been quoted as saying that we really don't know 'Norma'. Isn't he missing a grand chance to change all that? Meanwhile, the years are slipping away and he isn't getting any younger.

Those "awful memories" of the Gatti regime really have nothing to do with the case today.

\* \* \*

If you happened to attend the Metropolitan's recent performance of 'Faust' and if your eyes are sharp you might have seen a New York critic among the men in uniform. And if you are a good judge of facial expressions you might have decided that he was not in the least unhappy over his status as a private in Uncle Sam's artillery.

If we are thinking of the same man, the soldier you saw was Francis D. Perkins, erstwhile music

satchel he almost always had with him at concerts, and also I would like to know what he does his figuring on, now that there are no recital programs for him to decorate with his esoteric calculations while the music goes on and on!

\* \* \*

Well, why not?

If the military authorities can sanction the appearance of soldiers in a musical show like 'This is the Army', which has been running for a good many months on Broadway, what's to hinder doing something big in music that has a lasting appeal?

It's in the air. Moreover, ac-

## SCHERZANDO SKETCHES

No. 129

By George Hager



editor of the *Herald Tribune*. Since he was drafted in November he has been at Fort Totten on Long Island. There he has had no special treatment, assignments or concessions. He has been just an artillery rookie, and like many of the musicians whom he has written about in his eighteen years of reviewing on the "Trib," he seems to have taken to his training like a duck. But it should not be forgotten that "Perk" was in the last war, too.

His induction had its special feature, however, in that he was almost—not quite—over the age limit. Six days after he reported for service he arrived at his forty-fifth birthday. So, if the machinery of the draft had been a week slower in its revoltings he would have been ignored as over-age.

Now that the age limit has been pushed back to 38 he probably could gain his release, if he were of a mind to apply for it. But those who talked to Private Perkins when he made his little sortie to his old stamping grounds report that he likes the army and would really prefer to go on doing his bit, whatever it may be. Frank is something of a mathematician and maybe his superior education will get him places in the armed services, as in civil life. But that's any buddy's chance. Just now, I am wondering what's become of the old

cording to the New York *Times*, it has even been put up to war department officials. The plan, as outlined, is to organize a symphony orchestra from among musicians who have become soldiers and then get some topnotchers to conduct it. Toscanini, Stokowski and Koussevitzky have been suggested. No doubt others would be drawn in.

This all-soldier orchestra would be sent on tour throughout the country to raise money for Army Emergency Relief. It could do that handsomely, if I know our public. Who wouldn't go down into his jeans or jeanettes to see Toski or Stoki or Koussie conducting a big symphonic ensemble made up of men in the uniform of the U. S. Army?

And take it from me, every mother's son or daughter who did so would get his or her money's worth; for if the proposed orchestra made use of the best talent in the service, it would be a corking good one, and no doubt about that. Soloists, too, could be obtained from the ranks. And I don't mean nobodies!

So, again, why not! asks your

*Mephisto*

# ENTHUSIASM MOUNTS FOR CHICAGO OPERA

Despite Substitutions of Singers and Shifting of Works, Most Performances Are Sold Out—Noted Artists Appear

By CHARLES QUINT  
CHICAGO, Dec. 1.

THE second and third weeks of the Chicago Opera Company's current season continued its checkers game begun the first week, substitutions of singers for sundry reasons; moving operas ahead scheduled for later hearings, etc. None of this has seemed to affect the enthusiasm of the general opera public, as most performances have been completely sold out.

Thomas's 'Mignon', given on Nov. 18, had Jennie Tourel, rushed from New York, to sing the title role when Gladys Swarthout was unable to appear. Miss Tourel's performance was excellent throughout. The voice had ample color, was artistically used and her portrayal was convincing. Richard Crooks's Wilhelm Meister was beautifully sung. Virgilio Lazzari as Lothario gave one of the outstanding characterizations of the performance. Virginia Haskins, as Philine, sang with excellent taste, although her voice proved somewhat light for the florid Polonaise. Frank Finn, substituting at the last moment for Giuseppe Cavadore, as Laertes, won well deserved praise for his courage in undertaking the part and giving a commendable interpretation.

The performance generally was ragged, however, with the orchestra overpowering the singers too often. Uncertain action on the stage showed lack of rehearsal and but for the splendid work of the principals, the evening would have hit a very low mark. Leo Kopp conducted.

## A Sparkling 'Barber'

Rossini's sparkling 'Barber of Seville' was heard on Nov. 20, with John Charles Thomas at his roguish best as the Barber. Nino Martini was fine as Count Almaviva, vocally and histriocially. Josephine Tumminia, as Rosina, sang the 'Una Voce Poco Fa' with fluent ease and was a decorative picture on the stage at all times. Virgilio Lazzari, as Don Basilio, and Vittorio Trevisan, Dr. Bartolo, contributed much to the liveliness. Carlo Peroni conducted with spirit.

The second performance of Verdi's 'Aida', had several notable debuts: Dusolina Giannini, in the name part; Jan Kiepura, the Radames; Kerstin Thorborg, the Amneris, and George Czaplicki, as Amonasro. The performance moved with speed and direction under the baton of Mr. Peroni. Miss Giannini's Aida had vibrance and her singing was of outstanding quality. Miss Thorborg was a commanding Amneris, singing with opulent tone. Mr. Kiepura's Radames had dramatic fire and vocal force and Mr. Czaplicki was superb as Amonasro.

A third performance of 'Aida' was given on Nov. 27, with Rose Bampton in the name role; Sydney Rayner, the Radames; Coe Glade, Amneris, and Carlo Morelli, the Amonasro. Mr. Peroni again conducted.

A splendid cast assembled for the season's first 'Il Trovatore', including Miss Bampton, Miss Glade, Giovanni Martinelli, Richard Bonelli and Douglas Beattie, given on Nov. 21. The performance moved swiftly and easily with such an excellent cast, chorus and ballet adding color and pace.

Grace Moore made her first appearance with the company in the season's



Helen Jepson as Manon



Jennie Tourel with Richard Crooks, After Their Performance in 'Mignon'



Jan Kiepura (Above), Who Sang the Role of Jontek in Moniuszko's 'Halka', Which Was Given in Honor of the Recently Organized Polish Opera Guild. (Left) Renee Treer as Halka



Valeria Glowacki was a lovely Zofja, imbuing the part with vocal charm and poise. The choral music was furnished by the fine Filareci-Dudziarz chorus and the ballets were led by

## RECITALISTS OPEN TORONTO COURSES

### Crooks, Seitz, Peerce, Anderson and Vegara Heard—Opera Group Visits

TORONTO, Dec. 3.—Richard Crooks, tenor, gave two concerts in Eaton Auditorium on Oct. 15 and 17, the initial events of the Artists Series for the season. Sold-out houses were evident at both recitals. Mr. Crooks wisely offered a program of new works and untried French and English songs. He was repeatedly recalled and responded with familiar arias. Frederick Schauwecker accompanied him. The tenor also visited the Air Training Camp and sang to an audience of 5,000 R.C.A.F. men.

A new concert series, sponsored by the Oxford University Press, was inaugurated in the same hall. The events, known as the Canadian Concert Series, will bring only Canadian artists. The initial concert was given on Nov. 5 by Ernest Seitz, pianist. His program included music by Gajluppi, a Sonata; the Dohnanyi F Sharp Minor Rhapsody, Ravel Sonatine, and after intermission, all Liszt. The concert confirmed the artist's place among the foremost of Canadian pianists.

For the Nov. 12 event of the Eaton

Auditorium series, the artist was Jan Peerce who gave a program of varied interest which greatly enhanced his local reputation. The offering of 'Parmi Veder la Lagrime' from 'Rigoletto' was outstanding. Lieder, modern French songs and English songs were also sung.

### Opera Company Pays Visit

The Columbia Opera Company of New York gave thirteen operas in Massey Hall from Nov. 11 to 21. Each season this company has increased its prestige in Toronto and the performances this year were marked by good singing on the part of principals and chorus as well as acting of intelligence. The repertoire included 'Aida', 'Faust', 'Carmen', 'Otello' and 'La Bohème'.

Bettina Vegara, violinist, appeared in recital at Eaton Auditorium on Nov. 17 playing a classical program. Marian Anderson, contralto, was heard twice in the same hall on Nov. 19 and 21, the second pair of the Artists Series. Sold-out houses greeted her and her program was outstanding because of the inclusion of early and contemporary English music. French songs, arias and Spirituals were also given. Franz Rupp was her accompanist.

ROBERT H. ROBERTS.

### Second and Third Weeks Bring 'Otello,' 'Aïda,' 'Faust,' 'Mignon,' 'Barber of Seville,' 'Trovatore' 'Manon' and 'Halka'

Felix Sadowski and Janina Frosztona, with Patricia Bowman appearing in the third act.

Helen Jepson returned to the company on Nov. 28 to give a distinguished performance as Manon in Massenet's opera of that name. She was in fine voice and her interpretation seemed inspired. Richard Crooks was fine as the Chevalier des Grieux. He had the flair the part requires and was in good voice. Mr. Czaplicki's Lescaut was admirable and Mr. Beattie, commanding as the elder des Grieux. The chorus sang particularly well. Mr. Kopp conducted.

On Saturday evening Giovanni Martinelli sang the title role in Verdi's 'Otello', with Lawrence Tibbett the Iago and Stella Roman, making her debut as Desdemona. The performance had the sparkle and brilliance to be expected when two artists like Martinelli and Tibbett have roles so eminently suited. Added to this was Miss Roman's rich dramatic voice. Virgilio Lazzari, replacing Mark Love, was a splendid Lodovico; Margery Mayer was good as Emilia; Giuseppe Cavadore made much of the role of Cassio and Mr. Peroni conducted.

## 'PROM' SERIES ENDS

### Melton Sings with Toronto Men Under Kostelanetz

TORONTO, Dec. 5.—The season of 1942 of the Promenade Concerts of the Toronto Philharmonic was closed on Oct. 15 before an audience which overflowed from all available accommodation to cushions covering the entire floor space between the orchestra and the front row of seats. The guest conductor was Andre Kostelanetz while James Melton, tenor, was guest artist. The program selected by Mr. Kostelanetz was one of varied interest. Noteworthy was the presentation of 'Lake Louise' by Mr. Kostelanetz, for the performance of which the composer undertook the part for piano, and Cesar Borré conducted.

Mr. Melton sang to orchestral accompaniment the aria 'Fantaisies, aux Divins Mensonges' from 'Lakme' by Delibes, 'Mexican Serenade' by Sacco, 'Ballynure Ballad' by Hughes, 'Loch Lomond', and 'Miranda' by Hageman. Mr. Melton and the conductor gave memorable performances and were tendered a joint ovation which has seldom, if ever, been equalled in the history of the Promenade Concerts since their inception.

R. H. R.

### Oberfelder-Slack Series Launched

DENVER, Dec. 2.—Oberfelder-Slack opened both of their concert series with most gratifying attendance at each. On Oct. 5 Risë Stevens was presented as the first in the Greater Artist Series and was well received. The Greater Celebrity Series pleased large audiences with its first two programs. Paul Draper and Larry Adler on Oct. 16 gave a fine demonstration of the refreshing entertainment that can be offered by an unusually agile dancer and a master of the harmonica. Anna Kaskas offered a most pleasing recital on Oct. 26. Men in the service from the camps adjacent to Denver are given free seats by the management on the stage.

J. C. K.

## FIRMS TO CONDUCT JOINT OFFICE

**Boosey and Hawkes, Inc., and  
Bernard LaBerge to Keep  
Artists Lists Separate**

The managements of Boosey and Hawkes Artists Bureau, Inc., and Bernard R. LaBerge, Inc., have decided to conduct their activities from a joint office at 119 West 57th St., while maintaining independently their lists of artists and respective independent firms, to better further the interests of their artists and clients.

It is the belief of both managements that they will not only operate on a more efficient and economical basis, but will better be able to serve their respective artists in general promotion and by a wider scope of travel, thereby giving each artist greater opportunities.

Mr. LaBerge, who has been a concert manager for twenty-two years, has brought many outstanding artists and ensembles from Europe including Maurice Ravel, Florent Schmidt, Alexander Tansman, the Pasquier Trio, Belgian Piano and String Quartet, E. Robert Schmitz, and others.



Bernard R. LaBerge    Ralph Hawkes

H. W. Heinsheimer, manager of Boosey and Hawkes Artists Bureau has for many years been a member of the New York Branch. Ralph Hawkes, of London, president of the Boosey and Hawkes Artists Bureau, is well known in American musical circles.

Among artists on the Boosey and Hawkes list are Sir Thomas Beecham, William Primrose, Rosalyn Tureck, Stanley Chapple, Paul Wittgenstein, Erno Rapee, Joseph Schuster, Daniel Saidenberg and others.

## CLEVELAND HEARS SPIVAKOVSKY PLAY

**New Concertmaster Soloist  
Under Rodzinski—Ring-  
wall Also Conducts**

CLEVELAND, Dec. 5.—Tossy Spivakovsky, new concertmaster, made his first solo appearance in an all-Tchaikovsky program on Nov. 5 and 7 under Dr. Artur Rodzinski. Mr. Spivakovsky's performance of the concerto in D revealed his brilliant technical equipment and skillful command of tone. He responded to enthusiastic applause with an encore, the Paganini Caprice No. 17. The orchestra played the 'Pathétique' Symphony and 'Romeo and Juliet' Overture-Fantasia.

During Dr. Rodzinski's absence, Dr. Rudolph Ringwall led the Cleveland Orchestra on Nov. 26 and 28 in the 'Leonore' Overture No. 2 of Beethoven and the same composer's Seventh Symphony, Loeffler's 'Pagan Poem' and Ravel's Bolero. The second concert of the Twilight series, under Dr. Ringwall, was given on Nov. 29 and Herbert Elwell's Introduction and Allegro and three excerpts from Coates's delightful 'London' Suite were bracketed with music by Bach, Beethoven, Strauss and Tchaikovsky.

### Anderson Sings

The first of the season's All-Star Popular Concerts on Nov. 15 brought Marian Anderson as soloist, singing arias, Brahms Lieder, orchestrated by Lucien Cailliet, and a final group of Spirituals, for which Franz Rupp provided the accompaniments. An audience of more than 7,000 was moved by the great artist's extraordinary gifts. Dr. Rodzinski rounded out the program with Gilbert's 'Comedy' Overture, Gould's 'Spirituals' and the Largo from Dvorak's 'New World' Symphony.

The weekly Saturday afternoon international broadcasts by the orchestra have brought as soloists, Leonard Rose, 'cellist; Mr. Spivakovsky and Eunice Podis, playing the Grieg Concerto on Nov. 28.

WILMA HUNING

### Cleveland Welcomes Ballet Theatre

CLEVELAND, Dec. 5.—The annual season of ballet presented by the Cleveland Orchestra consisted of four

season, sang and acted in a script written by Mrs. John DeWitt Pelz, entitled 'The Dawn of the Stars'. Those participating were Hertha Glaz, James Melton, Walter Cassel, Doris Doree, Margaret Harshaw, Frances Greer, Osie Hawkins, Lorenzo Alvary and Gerhard Pechner. Each was assigned a popular aria. Frank St. Leger conducted.

## MUSIC IN CLEVELAND

**Institute Trio Heard—Rubinstein  
and Frijsh Appear**

CLEVELAND, Dec. 4.—Devotees of chamber music were entertained by three prominent Cleveland musicians, all members of the faculty of the Institute of Music, on Nov. 18 when a Trio program by Arthur Loesser, pianist; Joseph Knitzer, violinist, and Leonard Rose, 'cellist, was given in Willard Clapp Hall. The program included the Beethoven Trio Op. 1,

No. 1; Mendelssohn Trio in D Minor, Op. 49; and Trio in B, Op. 8, by Brahms, all played with the requisite style and beauty of tone. The brilliant performances won lusty applause.

Artur Rubinstein attracted a near-capacity audience to his recital in Music Hall on Nov. 13 in the Civic Concert Association series under the direction of Mrs. Emil Brudno. He gave ample evidence of his remarkable technical equipment and amazing tonal control in Beethoven's 'Appassionata', music by Brahms, Chopin, and shorter works.

The Danish soprano Povla Frijsh was presented on Nov. 6 by the Cleveland Museum of Art in a recital attended by a capacity audience. Celius Dougherty was the accompanist. Miss Frijsh gave exquisite interpretations of works by Rameau, Mozart, Schumann, Faure, Debussy, and many contemporary composers.

Walter Blodgett conducted an armistice day program with the St. James Festival Chorus in Armor Court. W. H.

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'Cellist

# ORCHESTRAS: Bostonians Open Manhattan Series Under Koussevitzky



Artur Rodzinski, Guest Conductor with the Philharmonic-Symphony

## Philharmonic Fortnight

Artur Rodzinski, conductor of the Cleveland Orchestra, began his New York Philharmonic-Symphony regime in Carnegie Hall on the evening of Nov. 18. The program:

Symphony in D, No. 2.....Beethoven  
Spirituals for String Choir and Orchestra .....Morton Gould  
(First time by the Society)  
Symphony No. 5.....Shostakovich

We suppose there is not a harder working nor more earnest conductor in the country than Dr. Rodzinski. And we dare say there is not a more severe taskmaster. But orchestra and conductor had not got accustomed to each other sufficiently by the time of this concert for these telling qualities of Dr. Rodzinski's to work their full effect. It always was evident that he knew precisely what he wanted, but it was not evident that the orchestra knew. The result was something less than a perfect performance.

The high spot of the evening was, of course, the Shostakovich for which Dr. Rodzinski has a particular affinity. Placing emphasis on such inherent lyricism as the work possesses and its dramatic values, in the Tchaikovsky tradition, rather than its angularity and obtuseness, he makes it a more personal experience for the listener. Especially is this true of the slow movement.

The classical Beethoven was treated to a course of refurbishment which Dr. Rodzinski sought to carry out by means of accelerated tempos. The method was effective for the most part, and gave the work a new sheen and brilliance, although some of the instruments had difficulty getting over the notes cleanly at the chosen pace. The merits of Gould's Spirituals have been discussed before in these columns. The orchestra gave them good representation.

Except for the Gould work, the above program was repeated at the Sunday afternoon concert on Nov. 22.

## More Shostakovich

For his second week with the Philharmonic men, Dr. Rodzinski turned again to the young fire warden of Leningrad for the meat of his bill of fare. The program for Nov. 26, evening:

Overture to 'Euryanthe'.....Weber  
Symphony No. 1.....Shostakovich  
Quartet in G Minor for Piano and Strings, Op. 25 (transcribed for orchestra by Arnold Schönberg).....Brahms  
(First time by the Society)

Obviously, it is good diplomacy at this time to pay more than ordinary attention to the representatives, artistic and otherwise, of our fighting allies, and, no doubt, political consid-

D MITRI SHOSTAKOVICH, young musical prophet of the Soviet Republics, has dominated the symphonic scene in Manhattan during the past fortnight in a manner unrivaled by a contemporary composer in many a day. Artur Rodzinski, conductor of the Cleveland Orchestra, used Shostakovich's Fifth Symphony to open his tenure with the New York Philharmonic-Symphony and subsequently offered his First Symphony. Serge Koussevitzky, inaugurating the Boston Symphony's New York series, chose his politically pregnant Seventh Symphony. Meanwhile Arturo Toscanini appeared as guest conductor with the Philadelphia Orchestra in a program of heterogeneous interest; the NBC Symphony continued under the baton of Leopold Stokowski in more classic vein with Beethoven's Seventh Symphony and an all-Tchaikovsky program; the National Orchestral Association Alumni Orchestra, Leon Barzin, conductor, carried on its Mozart Piano Concerto Series with Clarence Adler as soloist, and the NBC String Symphony, with Egon Petri, pianist, as soloist, presented the second of its public concerts under Frank Black.

erations have entered to some extent in the current run on the music of Dmitri Shostakovich. But there is a limit to the effectiveness of this kind of good will propaganda, to say nothing of the deleterious effect upon the composer, himself, as well as his music, in the eyes of the American public. That limit, it seems, has been reached, and the public, we believe, is growing weary of running into Shostakovich at every turn.

However that may be, it must be recorded that Dr. Rodzinski's performance of the First Symphony was a thing of tremendous earnestness, and a product of deep study. More romantic in style than most of the composer's later works, this Symphony seems also more sincere and more profound. It does not indulge the spectacular merely for the sake of spectacle as does the Seventh Symphony, for example. It represents the difference between live art and mere poster painting.

As for the transcription of Brahms, it is necessary only to note that Schönberg has given this chamber work a full symphonic instrumentation right down to the ground, including xylophone and, believe it or not, tambourine. The question, "Why?" seems the only appropriate comment on this curious undertaking. Notice should be taken of the long strides Dr. Rodzinski has made in control over the orchestra. The men really played for him, and their *esprit de corps* was up several notches.

The program for the afternoon of Nov. 29 brought repetitions of the Weber overture, the Shostakovich Symphony, a return of Gould's Spirituals for string choir and orchestra from the previous week, and the Overture to 'Tannhäuser' of Wagner.

R. F. E.

## Toscanini Leads Philadelphians

Philadelphia Orchestra, Arturo Toscanini, conducting. Carnegie Hall, Nov. 24, evening:

Symphony in G Minor, K-550...Mozart Overture and 'Venusburg' Music from 'Tannhäuser'.....Wagner Notturno, Novelletta.....Martucci 'Pictures at an Exhibition'.....Mussorgsky-Ravel

The magic touch of Toscanini is not necessary to enforce the continuing impression that Mozart's G Minor is the most delightful of classic symphonies, with the possible exception of the same composer's famous E Flat, but it assuredly lends a helping hand in that direction. It is difficult to establish precisely what Toscanini does to point up the beauties of this music. There is minute attention to detail, of course, but not of the surgical variety that carves a work into millions of little disjointed pieces and destroys it as a living entity. Toscanini reads as he runs. The rhythm is inexorable, the pace is fast, but, hawk-like, he misses nothing en route.

The conductor went his familiar way with the music of Wagner.

Clarity, pace and dramatic address again were the prime considerations, and the orchestra responded with a will, although the mysterious disease which has been epidemic among the wind sections of most of the orchestras in this vicinity of late reared its ugly head on one or two occasions. Mussorgsky's 'Pictures' lost none of their graphic power nor delicate humor with these interpreters.

E.

## Stokowski Conducts Beethoven

NBC Symphony, Leopold Stokowski, conductor, Studio 8-H, Nov. 22, afternoon:

Symphony No. 7 in A, Op. 92...Beethoven  
Prelude and 'Love-Death' from 'Tristan und Isolde'.....Wagner

Surprises and innovations are expected from Mr. Stokowski, even when his program is as conventional as this. The surprise of this broadcast concert was that the conductor had the score of the Beethoven Symphony before him: this in spite of his general practice of conducting from memory; in spite of his long familiarity with the work, and in spite of the fact that he seemed never to need it. The accompanying innovation was a new grouping for the orchestra: wood-winds and brasses on his right, all the violins to his left, violas directly before him and 'cellos at the back in front of the double basses.

The performances, however, were not impaired by any marked deviations from the accepted; indeed, the new arrangement of the choirs worked to the benefit of the Allegretto of the Beethoven, and sounded well throughout the program. The mass orchestral tone was sensuous and vibrant, and each man seemed to give his best to the sensitive readings of Mr. Stokowski. The rhythms were clean and propulsive in the Beethoven. The sweep of the 'Liebestod' was magnificent.

K.

## NBC Tchaikovsky Program

NBC Symphony, Leopold Stokowski conducting, Studio 8-H, Radio City, Nov. 29, afternoon:

Overture to the Ostrovsky drama, 'The Storm'; Symphony No. 5 in E Minor.....Tchaikovsky

For the third week of his reign over the NBC forces, Mr. Stokowski chose to contrast the early with the late Tchaikovsky by throwing together the 'Storm' Overture, written when the composer was twenty-five, and the Fifth Symphony, which was one of his last major works. The differences and similarities between the two are neither more nor less than would be anticipated. The Overture is tentative and rather experimental, as might be expected of a fledgling, but it foreshadows unmistakably the metier of the later master. There is more than just a hint in it of the coming 'Romeo and Juliet', the other orchestral fantasies and the symphonies.

Everything was momentous and brilliant under Mr. Stokowski's direction.

(Continued on page 23)



Bohuslav Martinu, Whose First Symphony Had Its Premiere Under Koussevitzky

## The Boston Symphony

The Boston Symphony opened its sixty-second New York series in Carnegie Hall on Nov. 19 with some sleek Haydn and the thunderous crescendo of the latest Shostakovich. The program:

Symphony No. 88 in G.....Haydn  
Symphony No. 7.....Shostakovich

The famous orchestra was itself, which meant that it played with its everyday brilliance under the persuasive beat of Serge Koussevitzky. The Haydn was as fine-spun as it seems ever likely to be, the four movements running silkily along, amiably free of any hint of effort. The Shostakovich was kept clear in structure and balances, though played with the utmost enthusiasm. As compared to the Toscanini readings, there were variations of tempi—some faster, a few broader; but these left the listener the same long road to go.

The first afternoon concert on Nov. 21 possessed a novelty. The program

Symphony No. 1.....Martinu  
(First performance)  
Symphony No. 3 ('Eroica').....Beethoven

The Martinu Symphony was distinctive in sound, partly because of its harmonic fabric, but more because of its instrumentation. In structure as well as in feeling it bespoke an artist who was both a skilled and a sensitive craftsman. But its melodic profile was low and the individual character of the writing tended to become monotonous. That a symphony may give pleasure without being memorable in its thematic material need not be denied. This one presented a case in point. But long life will scarcely be predicted for it. Mr. Koussevitzky's performance was one of characteristic brilliance. The same must be said for that of the 'Eroica'. Mr. Martinu was present to bow.

T.

## Petri Soloist with NBC Strings

NBC String Symphony, Frank Black, conductor. Egon Petri, pianist, soloist. Carnegie Hall, Nov. 27, evening:

Sonata for Piano, Op. 7.....Beethoven-Black  
Concerto for Piano in D Minor.....Bach-Busoni  
Mr. Petri  
Divertimento (Nach alten Ungarischen Tänzen) Op. 20.....Weiner Quartet, Op. 20.....Debussy-Black

Transcriptions of piano music, such as Dr. Black has made for his string

(Continued on page 23)

## TOSCANINI LEADS ORCHESTRA MEN

Mozart, Mussorgsky and Wagner Furnish Principal Fare to Guest

PHILADELPHIA, Dec. 2.—Toscanini's presence as guest-conductor of the Philadelphia Orchestra's Academy of Music concerts of Nov. 20 and 21 accounted for capacity audiences which honored him with vociferous ovations, tributes which he had the musicians deservedly share with him. Toscanini's command and keen musicianship were revealed anew.

Mozart's Symphony in G Minor introduced the program and the reading was a model of classical rectitude. The 'Tannhäuser' Overture and 'Venusberg' music of Wagner received masterfully-wrought and exciting performances. 'Nocturno' and 'Noveletta' by Giovanni Martucci were new to local programs. They proved to be melodious and ingratiating. As a finale Mussorgsky's 'Pictures at An Exhibition', in Ravel's version, the best of the several known to this writer, was brilliantly played, with conductor and band matching each other in virtuosity.

### Youth Concert Given

The second of this season's Concerts for Youth on Nov. 18 presented Wilhelm Steinberg as guest conductor and commentator. Brahms's F Major Symphony, the principal work, was accompanied by Weber's 'Freischütz' Overture; Strauss's 'Don Juan'; Ivan Langstroth's 'Scherzo' and Liszt's 'Grand Galop Chromatique' in Harold Byrns's clever transcription. There was also the usual "community sing".

Returned from journeys to Canada and Cuba as guest-conductor, Eugene Ormandy resumed his regular duties with the orchestra at the concerts of Nov. 27, 28 and 30, offering a Shostakovich program which comprised the Prelude and Scherzo for strings, Op. 11, and the much discussed Seventh Symphony.

Naturally principal attention focused on the 'Leningrad' Symphony, given its first local performances and accepted with great enthusiasm, conductor and musicians alike responding to prolonged applause. Written in 1927 and originally for string octet, the Prelude and Scherzo were set forth in Mr. Ormandy's amplified version for string orchestra and afforded interesting and stimulating music. However, the character of the pieces seemed somewhat distorted because of increased tone and sonority.

### WPA Symphony Enlists Soloists

PHILADELPHIA, Dec. 5.—Resuming Sunday afternoon concerts at the University of Pennsylvania on Nov. 22, the Pennsylvania WPA Symphony, with Guglielmo Sabatini conducting, offered excellent performances of Schumann's A Minor piano Concerto; Mozart's 'Haffner' Symphony, and works by Cimarosa and Hosmer. Secure technique and interpretative ability marked Anita Arnoff's exposition of the Concerto's solo part. Josephine Basil, pianist, in Mozart's 'Coronation' Concerto, and Jesse Ceci, violinist, in Lalo's 'Symphonie Espagnole', were soloists with the orchestra on Nov. 29.

# Philadelphia

By WILLIAM E. SMITH

## SEASON LAUNCHED BY OPERA GROUP

### Marriage of Figaro' Opens Philadelphia Company Series Under Levin

PHILADELPHIA, Dec. 2.—With nineteen successful out-of-town performances already entered on its 1942-1943 records, the Philadelphia Opera Company opened its local series in the Academy of Music on Dec. 1 with 'The Marriage of Figaro' in English, clear enunciation being a distinguishing feature of the presentation. Greatly enjoyed and roundly applauded by a large audience, a topnotch production was achieved.

Finely-integrated and a mighty good show all round, the interpretation of Mozart's perennially-refreshing opera received excellent treatment from all concerned, a large part of the credit justly going to the organization's artistic and musical director, Sylvan Levin, an efficient and sensitive conductor. Stage direction engaged Hans Wohlmuth and things followed the "stage within a stage" pattern with effective sets after John Harvey's designs.

Vocally and dramatically, and, it might be added, in physique and appearance, the principals were admirably fitted to their roles. The solo arias were delightfully sung while the duets and other ensemble numbers were consummated in artistic and spirited style. Recent additions to the roster, Sylvia Morgan and Margaret Spencer, disclosed their generous attainments to decided advantage as Susanna and Cherubino and Emma Beldan is to be cited for her warmly sympathetic portrayal as the Countess. Another newcomer, Robert Brink, in singing and acting was up to the mark as Figaro and Howard Vanderburg as the Count, proved convincingly qualified for his business, the role being one of his best. Completing the cast and measuring up to the varying requirements of their assignments are Catharinen Latta, Marcellina; Leo Lishner, Dr. Bartolo; John Hamill, Don Basilio; Sue Griska, Barbarina; Joseph Luts, Antonio, and Hamilton Benz, Don Curzio.

### LaScala Gives 'Rigoletto'

Perennially popular, 'Rigoletto' was the second offering in the current Philadelphia LaScala Opera series, drew an audience which filled the Academy of Music on Nov. 25 and accepted the performance with great enthusiasm. An efficient conductor, Giuseppe Bamboschek, encountered his obligations admirably; a good cast measured up to the opera's vocal and histrionic demands, and the orchestral passages were pleasantly sounded.

Chief stage honors went to Giovanni de Surra, a convincing exponent of the name part; Hilda Reggiani, an appealing and vocally-fluent Gilda, and Bruno Landi, who as the Duke had a role congenial to his powers. Completing the roster and commendable in their parts were Ada Belle Files, Madalena; Nino Ruisi, Sparafucile; Benjamin Grobani, Monterone, and Fran-



Schoubrunn  
Singing in the Philadelphia Opera Company's 'Marriage of Figaro' (Left to Right), Margaret Spencer, Cherubino; Sylvia Morgan, Susanna, and Robert Brink, Figaro

cesco Curci, Ralph Cavalucci, Beatrice Altieri, Elizabeth Mueller, and Theodore Bayer.

## SERIES OPENED BY METROPOLITAN

### Walter Conducts 'Don Giovanni' with Ezio Pinza in Title Role

PHILADELPHIA, Dec. 5.—Before a warmly appreciative audience of nearly 3,000 the Metropolitan Opera launched its fifty-fifth Philadelphia season and a series of seven performances at the Academy of Music on Nov. 24. The opera was 'Don Giovanni' with Bruno Walter as an experienced and sensitively-discerning conductor, and with Ezio Pinza again realizing his superior vocal and dramatic characterization in the title role.

The part of Leporello was finely sung and genially portrayed by Salvatore Baccaloni; Zinka Milanov as Donna Anna achieved a generally satisfying projection and Jarmila Novotna, the Donna Elvira, fulfilled her assignment with consistent artistry, though one wished for stronger delivery of her arias. Charles Kullman proved agreeable as Don Ottavio, singing his two principal tenor arias with nice tone and phrasing. Pleasing tones and stage demeanor marked Maria Farrell's work as Zerlina; Mack Harrell as Masetto met his responsibilities excellently, and Norman Gordon was effective as the Commander. The orchestral score had a gratifying reading under Mr. Walter's careful supervision and afforded some of the evening's brightest moments.

There was an address by General Manager Edward Johnson in which

he expressed thanks for the loyal support of the guarantors and subscribers and appreciation of the labors of the organization's Philadelphia committee.

Marita Farrell sang the National Anthem before the first act curtain rose.

## CHAMBER GROUPS OFFER NOVELTIES

### Music by Kerr and Riegger Played—Eustis Sings at Matinee Club Event

PHILADELPHIA, Dec. 2.—Giving the second concert of its current series at the Philadelphia Art Alliance on Nov. 22, the Twentieth Century Music Group provided first local performances of Harrison Kerr's Sonata for flute and piano, played by Albert Tipton and Joseph Levine; and Wallingford Riegger's String Quartet, interpreted by Rafael Druian and Broadus Erle, violins; Leonard Frantz, viola, and Joseph Druian, cello. However, by far the greatest enjoyment derived from Loeffler's 'Four Poems' for soprano, viola and piano, admirably served by Sally Pestcoe, Albert Falkove and Fritz Kurzwell, and Faure's quartet in C Minor, for piano and strings, engaging Yvonne Druian and Druian and Frantz.

Chamber music playing in its supreme estate was exemplified by the Budapest String Quartet at a recital in Colthier Memorial Auditorium of Swarthmore College on Nov. 19, the large hall being filled, many standing. A masterful and definitive presentation of Beethoven's Quartet in F, Op. 59, No. 1, showed the resources of the ensemble at their best. Other works were by Haydn and Shostakovich.

As guest-artist, Edwina Eustis, mezzo-soprano, scored with a large audience at a Matinee Musical Club concert in the Bellevue-Stratford ballroom on Nov. 17. Other participants included Kathryn Abel Roach, pianist, and the Littlefield Dancers. On Nov. 14 at Town Hall, Vivian Della Chiesa, soprano, appeared as soloist with the Franklinville Quartet Club and the Philadelphia LaScala Opera Orchestra, Herbert Fiss conducting. H. Alexander Matthews was guest-conductor for his 'Call of America'. Other recent events included a recital by William Ellis, tenor, at the Academy of Music Foyer.

### Dash Appointed to New Post

PHILADELPHIA, Dec. 1.—James Allan Dash has been appointed to fill the post of director of music at the Episcopal Academy, one of the city's older private schools for boys. Well-known as music director and conductor for the Philadelphia Festivals Society, Dr. Dash is also organist and choirmaster of St. Mary's P. E. Church, Ardmore, Pa., as well as a member of the faculty of the Zeckwer-Hahn Philadelphia Musical Academy as head of the department of choral music and choral conducting.

### Milstein Receives Citizenship

Nathan Milstein, Russian-born violinist, received his final American citizenship papers in Brattleboro, Vt., on Dec. 8. Mr. Milstein is now making his fourteenth tour of the country, having come here first in 1929. He is a resident of Vermont where he has a farm home near Londonderry.

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## Unionized—The Boston Symphony

AFTER months of discussion, stalemate, and negotiation, the 105 musicians of the Boston Symphony and their conductor, Serge Koussevitzky, have become members of Local No. 9 of the American Federation of Musicians. The last stronghold against unionization of symphonic musicians in this country has now fallen, but the battle has ended in a negotiated peace rather than a surrender. The Bostonians' ancient struggle against unionism in its ranks from the early days of Major Higginson's philanthropy to the present is chronicled elsewhere in this issue.

That the outcome constitutes a triumph for James C. Petrillo, president of the national federation, there can be no doubt. Up to now, all of the chief symphony orchestras in the United States, of which there are about sixty, were within his jurisdiction, with a single exception—the Boston Symphony. Now Mr. Petrillo has 100 per cent. control of the field.

But the little Caesar of American music did not carry the day without some notable and highly portentous concessions to the other side. There is evidence that some very shrewd Yankee trading went on in Boston before the canny directors of the New England orchestra would hand the palm to the Chicago organizer. Last Autumn, the trustees announced that the musical integrity of their institution rested upon the discretionary powers held by the conductor in the selection of personnel and in matters of discipline. That integrity, they asserted, could not be maintained if the personnel were to subscribe to certain existing by-laws of the federation; but they intimated that if the by-laws were amended in certain particulars, their chief cause for anxiety would be removed.

It is now revealed that the by-laws have been so amended, and, while all the details

of the contract between the orchestra and the union have not been made public, it is indicated that the principal issues have been resolved in favor of the orchestra. Chief among these, the Federation now recognizes symphony orchestras as residing in a special category, artistically, which gives them the right to hire musicians from any section of the country, whether they are under the jurisdiction of the local union or not.

In their official announcement of this specification, the trustees let it be understood that this ruling constitutes a revision of the by-laws of the national federation and therefore is applicable not only to the Boston Symphony but to all duly constituted symphony orchestras in the country. This is a major gain for all orchestras which have suffered artistically from time to time by arbitrary employment restrictions on the part of local unions. Perhaps there are further advantages and privileges granted to the orchestra managements in the "secret agreement" which have not been disclosed.

Neither the orchestra trustees nor Mr. Petrillo revealed what benefits, if any, accrue to the players under unionization which they did not enjoy before. In view of the traditional labor policies of the Boston Symphony, many observers will be curious to know what the new dispensation holds in that quarter.

Regardless of the views anyone may hold concerning the unionization of symphony musicians, or at least the type of unionization presided over by Mr. Petrillo, all must be satisfied that the present agreement probably is the best that could be obtained under the circumstances and breathe a sigh of relief that harmony has been achieved at a time when harmony is one of the most exigent of our national internal needs.

## The Metropolitan

NOW well launched upon its fifty-eighth season of opera, the Metropolitan presents to its subscribers and other supporters a vista little changed from that of recent years. Many of the established favorites among the singers are reappearing and already there have been debuts of about the usual number and kind. Young Americans have appeared in parts ranging from very small ones, like that of Arturo in 'Lucia,' to a stellar role such as Lakmé in the Delibes opera of that name. Opportunities are about what they always were; most of the newcomers were engaged for secondary assignments but no one ever knows what upset the next week or even the next night will bring in the best regulated opera houses. It is still possible for an unknown to become a star over night, though it remains more probable that a long period of doing bit roles is in store for the singers taken into the company primarily because there were bit roles that had to be done.

The recent ascendancy of the conductor continues. Sir Thomas Beecham and Bruno Walter occupy a special position, corresponding to that of the guest conductors of European opera houses in the pre-war days, and the attitude of the audiences when they are in the pit seems to corroborate the notion that in these times the real prima donnas are the men who hold the stick. The Metropolitan has other conductors, of course, including a new one or two. All are in the limelight to an extent that was by no means true in the days when singers of international renown were so plentiful that the Metropolitan could not hope to present even a majority of them in any given season.

## Personalities



Frederick Jagel, Metropolitan Opera Tenor, With His Sons, John and Paul, Going over the Latter's Stamp Collection

**Black**—Nearly 100 persons prominent in the musical, theatrical, press and radio fields, attended a testimonial dinner in honor of Dr. Frank Black on the occasion of his tenth anniversary as director of music for the National Broadcasting Company, held at the Twenty-one Club on Dec. 5.

**Somer**—Hilde Somer, the pretty blonde pianist, found herself sitting next to a soldier en route to New York from the coast recently. They struck up a conversation. Finally the soldier asked for her name. "Somer," she answered. "Mine's Winter," he confided. He promised to hear her play this Spring.

**Gould**—The composer and conductor, Morton Gould, has been appointed musical director of an advertising agency in what the agency claims is the first association of its kind. In his new position, Mr. Gould coordinates and supervises all musical activity for the agency.

**Maynor**—Traveling from Des Moines to Chicago, Dorothy Maynor overheard a conversation between two servicemen. One, Frank C. Kelley, remarked to his companion that he would like to buy Herbert Agar's book, 'A Time for Greatness' on his next pay-day. Miss Maynor asked the naval trainee his name, wrote on the flyleaf of the book she was reading and handed it to the surprised sailor. It was 'A Time for Greatness', inscribed with her name and best wishes.

**Arrau**—Claudio Arrau, Chilean pianist, has been made an honorary member of the International Mark Twain Society "in recognition of his outstanding contribution to the field of music". Included in the membership of this organization are Winston Churchill, Booth Tarkington, Thomas Mann and Andre Maurois.

Lacking a plenitude of great voices such as made possible the various all-star casts of a dimming past, the management has proved the wisdom of focusing much of the attention on the pit.

Boxoffice reports for the first week place the attendance at nearly 35 per cent higher than for the same period a year ago. Thus, the new scale of lower prices would appear to be justifying itself, although it means a decline of about 12 per cent. in the gross receipts from any capacity audience.

## NATIVE MUSICIANS GAIN IN FAVOR

### Major Orchestras Play 2.4% More of Their Music in Season of 1941-42

The National Music Council has completed its third annual survey of compositions performed by the sixteen major symphony orchestras of the United States at the regular subscription concerts in their home cities. This survey is for the season 1941-42.

Compared with the previous season, the present report shows some interesting changes. Among these is a notable increase in the performances of works by American-born composers, of which 121 were played during the season of 1941-42, as against ninety-two during the season of 1940-41. This represents an increase from 6.5% to 8.9% of all the works played by the sixteen orchestras on the subscription programs in their home cities.

#### Decrease in Foreign Works

At the same time, there was a decrease in the number of works by naturalized American composers plus those of foreign composers living in the United States, from 114 to 111. The total number of compositions in all categories during the past season was 1356, as against 1413 for the season of 1940-41.

Works by the following sixty-four American composers were performed last season: Richard H. Bales, Samuel Barber, Robert O. Barkley, Arthur Benjamin, Eugene Bonner, Charles Bryan, Charles Wakefield Cadman, John Alden Carpenter, John Castellini, George Whitefield Chadwick, Edward Collins, Frederick Converse, Aaron Copland, Henry Cowell, Paul Creston, Eric DeLamater, David Diamond, Henry Purmont Eames, Carl Eppert, Arthur Foote, Stephen Foster (arrangement by Kenneth Winstead), Francis Frank, George Gershwin, Morton Gould, Charles Griffes, Leigh Harline, Roy Harris, John Haussermann, E. B. Hill, Henry Holden Huss, Horace Johnson, Charles Jones, Edgar Stillman Kelley, Jerome Kern, Dia Keong Lee, Edward MacDowell, Daniel Gregory Mason, Harl McDonald, Florian F. Mueller, Walter Piston, Karol Rat haus, William J. Reddick, Wallingford Riegger, Bernard Rogers, Charles V. Rychlik, Robert Sanders, William Schuman, Alicia Scott, Roger Sessions, Arthur Shepherd, Marlin Skiles, David Stanley Smith, John Philip Sousa, Leo Sowerby, William Grant Still, Edwin Stringham, Deems Taylor, Randall Thompson, Virgil Thomson, David Van Vactor, Elinor Remick Warren, Paul White, Robert Wilkes, Meredith Willson.

#### Busch to Join Army

Hans Busch, who has been a stage director with the New Opera Company and who was to stage a performance in English of Mozart's 'Abduction from the Seraglio' at Hunter College on Dec. 11, will be inducted by the Army on Dec. 17.

#### Pianists and Baritone Join Service

John Herrick, baritone, was inducted into the Army on Nov. 24. Celia Dougherty and Vincenz Ruzicka, duo-pianists, were scheduled to join the armed forces in early December.

## What They Read Twenty Years Ago

MUSICAL AMERICA for December, 1922



HEARD IN REVIVAL OF 'ROMEO ET JULIETTE'

Singing in the Metropolitan Opera's Production of the Gounod Setting of Shakespeare's Tragedy Were Lucrezia Bori (Left) as Juliette and Beniamino Gigli as Roméo

1922

#### When Does It Start?

"Music announces the Kingdom of the Spirit" declared Gabriele d'Annunzio recently, "but the reign of the human spirit has not yet begun".

1922

#### America versus Das Reich

"A few days ago I had a chat with a young Boston critic who had just returned from Munich where he rejoiced at some fine performances. I asked: How was — as Siegfried?" "Rotten!" was the answer. And how did Herr — as Tristan please you?" "He was awful!" And —'s conducting of

'Parsifal?' must have delighted you!" "Not on your life! It was dreadful!"

1922

#### Now, That's Something!

Bruno Walter, retiring general music director, has been granted the title of "Professor" by the German government.

1922

#### Tempest in Teapot

French Protest Against School in Fontainebleau. Objection to Use of Historic Rooms May Lead to Transfer of American Conservatory. Danger of Fire Has Been Increased by Installing of Electric Lights.

#### PLAN I.S.C.M. FESTIVAL

#### Werner Janssen to Be Musical Director—Seek New Works

Through the courtesy of the University of California in Los Angeles, the twentieth festival of the International Society for Contemporary Music will take place in August, 1943, at the University.

The Janssen Symphony of Los Angeles will present two concerts and probably two more concerts will be given by another orchestra. The Budapest String Quartet, the Roth Quartet and the Los Angeles Choral Society have already agreed to participate. Werner Janssen has been chosen as musical director for the festival.

The International Jury, which was chosen by the delegates representing various countries at their meeting in New York on Nov. 1, will consist of Eugene Goossens, Werner Janssen, Rudolf Kolisch, Arnold Schönberg and Bernard Wagenaar. This body will select works to be performed at the festival. Scores will be considered for standard symphony orchestra, chamber orchestra, string quartet, other chamber combinations, solo instruments with piano or orchestral accompaniment, vocal solos and choral works. They may be published or in manuscript, but must have been written within the last five years. Composers are invited to send works suitable for these programs to Henry S.

Gerstlé, secretary, 654 Madison Avenue, New York, N. Y. before Feb. 15, 1943, after which date no scores will be considered. Scores only (not parts) should be sent.

#### Heifetz Recovering from Illness

Jascha Heifetz, recovered from the pneumonia which sent him to the hospital in Atlanta, Ga., a fortnight ago and caused him to postpone eleven concert appearances, is now in California where he will convalesce at home during Christmas and the New Year with his wife and two children. Mr. Heifetz resumes his tour in Newark on Jan. 6. He will give a concert in New York at the Metropolitan Opera House on Jan. 8 under the auspices of the Vassar Club. His tour is extended to the middle of March to accommodate the engagements he was unable to fill during the past two weeks.

#### Roudebush Obtains Army Leave for Opera Appearance

Everett Roudebush, now stationed at the Cavalry Replacement Training Center, Fort Riley, Kans., recently obtained leave in order to rejoin the Charles Wagner Company of 'The Barber of Seville' for one performance in Emporia, Kans. Private Roudebush toured with this company as assistant conductor and pianist for the past two seasons.

#### Ave; Pederewski!

When a former premier of Poland plays the piano, even the all-popular opera takes a place in his shadow. The return of the mighty Pole to the art which he forsook for politics five years ago captured the imagination and fired the enthusiasm of the huge audience.

1922

#### Another Revival of the Undying

Lucrezia Bori, Beniamino Gigli, Giuseppe De Luca and Léon Rothier appear in Metropolitan's revival of 'Roméo et Juliette'.

1922

#### We're Wiser, Now

'Parsifal' Reverts to Original Text at Metropolitan. With Restoration of German Words in Festival Music-Drama, English Tongue Disappears from Current Repertoire.

1922

#### Remember That Tumble?

Viennese 'Thais' Brings New Zest to Metropolitan's Season. Jeritza Sings First French Role. Harrold is Nicias and Whitehill, Athaniel.

1922

#### Worth It, or Not?

A memorial concert was given recently at the Knabe Studios to mark the arrival in America of a piano presented to Richard Wagner by King Ludwig II of Bavaria.

1922

#### In Three Months!

A reviewer's notebook lists some 350 musical events in New York since the beginning of the current season. A recent Sunday brought ten concerts and recitals. This gives a somewhat humorous aspect to last Summer's talk of retrenchment.

1922

#### Good in Chicago

Chicago Cheers Glowing 'Aida' as Curtain Rises on Civic Opera. Raisa, Charles Marshall, Ina Bour-skaya and Cesare Formichi in Cast. Polacco conducts.

## For Christmas

A jolly good way to remember your friends and relatives this Christmas is to give gift subscriptions of MUSICAL AMERICA, ideal for musicians and lovers of music. This will be remembered for the year. Each gift will be announced over your name on a beautiful three colored Christmas card.

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# CONCERTS: Marjorie Lawrence Returns—Many Pianists Heard

THE fortnight in recital halls brought a plethora of pianists, overbearing in number all other interpreters, and including Artur Rubinstein, Josef Lhevinne, Grace Castagnetta, Ida Krehm, Alfred Mirovitch, Arthur Dann, Alexander Vilalta, Miklos Schwab, Kurt Appelbaum and Sylvia Zaremba. Jascha Heifetz and Tossy Spivakovsky, violinists, and Emanuel Vardi, violist, shared numerical honors with the vocalists Lilian Knowles, Carlotta Franzel and Teresa Punaro, with Marjorie Lawrence returning to the recital stage in a joint appearance with Joseph Schuster, cellist. Among ensembles, Dougherty and Ruzicka, duo-pianists, the John Harms Chorus and a Scottish-American Musical Society were contributors. The New Friends of Music continued their series with two additional programs of chamber music.

#### Alfred Mirovitch, Pianist

An all-Chopin program was chosen by Alfred Mirovitch, pianist, for his return to the Manhattan recital scene on the evening of Nov. 16 in Carnegie Hall. The fully representative list included the Fantasy in F Minor, the Nocturne, Op. 62, No. 1, three Mazurkas, a Polonaise, the Sonata in B Flat Minor, the Ballade in G Minor and other shorter works. Mr. Mirovitch brought technical excellence and a temperate conception of the Chopin idiom to his performance. There were questions of clarity at times in rapid passage work and he made a curious blur, consciously it seemed, of the whole Presto Finale of the Sonata. The audience was friendly. E.

#### Arthur Dann, Pianist

Sound musicianship, clarity of articulation and a wide dynamic range of good tone were conspicuous attributes of the piano playing of Arthur Dann,



Alfred Mirovitch Celia Dougherty



Vincenz Ruzicka Grace Castagnetta



Marjorie Lawrence, as She Appeared at Her Town Hall Recital on Nov. 29

of the faculty of Oberlin College, at his first Town Hall recital on the evening of Nov. 16. And by virtue of keen musical intelligence and good taste, he gave well-considered and well-worked out performances of Bach's Toccata in D, Liszt's B Minor Sonata, the Mozart Fantasia in C Minor and pieces by Chopin, Debussy and Albeniz. Greater rhythmic elasticity and greater abandon generally would have made his playing more vitally communicative. C.

#### Alexander Vilalta, Pianist

Alexander Vilalta, Spanish pianist, who made his debut here last May, again demonstrated by his playing of Albeniz's 'Almeria' and Falla's suite, 'The Three-Cornered Hat', at his Town Hall recital on the evening of Nov. 18 that latter-day Spanish music is his special field, for these pieces were played with vivid color and an engaging lilt. Then sonatas by the earlier Spanish Cantalos, Blas Serano and Soler, stemming from Scarlatti, were straightforwardly set forth, but Schumann's 'Carnaval' and a Chopin group were completely misconceived and subjected to unaccountable rhythmic vagaries. C.

#### Dougherty and Ruzicka, Duo-Pianists

The first performance anywhere of Paul Hindemith's Sonata for two pianos composed for Celia Dougherty

and Vincenz Ruzicka was but one of the musically stirring features of the recital which they gave in Town Hall on the evening of Nov. 20. The Sonata culminates in a masterly Fugue, played in masterly fashion by the two artists. The original version of Schumann's Andante and Variations, Op. 46, was also a revelation, for some of its most beautiful measures are omitted in the edition currently used. Tailleferre's iridescent 'Cache-cache Mitoula' and the witty 'Circus-Polka', composed for a young elephant of Stravinsky, were other delightful novelties. S.

#### Grace Castagnetta, Pianist

Grace Castagnetta achieved her most vitally communicative playing at her piano recital at Town Hall on the afternoon of Nov. 22 in her remarkably ready and fluent improvisations on themes supplied by the audience and in three Shostakovich preludes. Previously she had given a rich-toned performance of the Lowell Mason-Hugh Sharp chorale, 'God Bless Our Native Land', and played three Scarlatti sonatas with charming delicacy and finger fleetness. Her playing of the Handel-Brahms Variations and Chopin's preludes in B Flat and D Minor, however, lacked imaginative treatment and dramatic power. C.

#### New Friends of Music

Two of Haydn's greatest chamber music works, the String Quartets, Op. 74, No. 3, and Op. 76, No. 1, delectably performed by the Budapest Quartet, made up the principal fare of the New Friends of Music concert in Town Hall on the afternoon of Nov. 22. Joseph Schuster, cellist, was heard in the Suite No. 2 for cello alone by Bach. Mr. Schuster played with tonal abundance and with obvious devotion to the music. Better Haydn than that which the Budapest Quartet gives us could not be imagined. Let us have more and more. R.

#### Kurt Appelbaum, Pianist

The 'Hammerklavier' Sonata, Op. 106, the F, Op. 54, and the E Flat, Op. 7, formed the program of Kurt Appelbaum's second Beethoven sonata recital at Town Hall on the late afternoon of Nov. 28. Again the pianist revealed a sensitive touch, good tone when not forced with a wide range of dynamics, and again there was too much of a Chopinesque approach and too little rhythmic vitality and definition. The two smaller works were the most successfully projected. The opening movement, especially, of the 'Hammerklavier' lacked a large unifying concept. C.

#### Marjorie Lawrence, Soprano;

#### Joseph Schuster, Cellist

This appearance in the Town Hall on the evening of Nov. 29 was Miss Lawrence's first in a major hall since being stricken with paralysis in Mexico two years ago. She sang from a sofa placed in front of the piano. The singer's indisposition has left no mark on her voice. Indeed, it sounded freer

and more brilliant than it has in a long time. A long scene from Handel's 'Belshazzar' gave opportunity for vocal display, but was not inherently interesting. Two Brahms songs were well given as was Ravel's 'La Flute Enchantée'. There were two additional songs and for a final appearance, the 'Immolation' from 'Götterdämmerung', not very effective with piano, but well sung. Paul Meyer was an unnecessarily assertive accompanist. Mr. Schuster played works by Boccherini, Haydn, Tartini and Mendelssohn and two transcriptions by himself of pieces by Granados and Senaille. Arpad Sandor accompanied him. H.

#### Carlotta Franzel, Soprano

Miss Franzel, a Negro soprano with florid abilities, heard last year in Steinway Hall, reappeared in the Town Hall on the evening of Nov. 17. As last season, her best singing was done in placid works such as Handel's 'Care Selve' and 'Ach ich Fühl's' from 'The Magic Flute'. The rages of the Queen of the Night from the same opera, though fluidly sung, require more heft than the singer was able to give them. Works by Bach and Brahms were given with care and an obvious background of good coaching, but they lacked something in emotional depth. The young singer has improved since her last appearance and further advance may land her among the best vocalists of her race. Frank La Forge was the accompanist. D.

#### Teresa Punaro, Mezzo-soprano

Miss Punaro, appearing in the New York Times Hall on the afternoon of Nov. 22, exhibited an authentic mezzo-soprano voice, well produced in its middle scale, less so in its higher. She (Continued on page 19)



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# Concerts in Manhattan

(Continued from page 18)

apparently has musicianship and interpretative ability which is capable of further development. In her first group an unfamiliar aria from Cherubini's 'Demofonte' was the best sung. Later, Chausson's hackneyed 'Le Temps des Lilas' was well done. There was also a group in French, one in German and one in English, ending with the Rossini Tarantella. Ellmer Zoller played accompaniments of unusual excellence.

H.

## Emanuel Vardi, Violist

Emanuel Vardi, who gave a viola recital in the New York Times Hall on the evening of Nov. 16, is a young musician of such technical brilliance and imagination that he makes the average violin recital sound like a funeral by contrast. The peak of the evening was a splendid performance of Brahms's Sonata in F Minor, Op. 120, No. 1, by Mr. Vardi and Norman Secon, pianist, whose playing was on the same high level as his colleague's. Edward Vito, harpist, was an able collaborator in the curious and delightful Sonata for Harp and Viola by Arnold Bax. Music by Marcello-Vardi, Frescobaldi-Cassadó, Tibor Serly, Paganini, Gershwin-Gusikoff, Brahms-Balsan and Novacek made up the rest of the excellently chosen program.

S.

## Jascha Heifetz, Violinist

Emanuel Bay, accompanist; Carnegie Hall, Nov. 17, evening:

Allegro (Suite 19); Minuetto; Non Presto (Suite 93)....Scarlatti-Heifetz
Sonata in A.....Brahms
Concerto No. 5.....Vieuxtemps
Sonata in G Minor for violin alone.....Bach
Impromptu.....Schubert-Heifetz
Scherzo.....Mendelssohn-Heifetz
Dance.....Beethoven-Heifetz
Rondo.....Mozart-Heifetz

The consistent artistry of Mr. Heifetz, through a quarter century of appearances in this country, attracted a capacity audience secure in high expectations for this recital. If applause and insistent demands for encores were any indication, the rewards were even greater than was anticipated, for the violinist was in a peerless vein. That the program to which he devoted so much dexterity was not particularly noteworthy in itself did not inveigh against the pleasure of the performances.

The Scarlatti excerpts, as arranged by Mr. Heifetz, are not apt to establish themselves in the repertoire, but they afforded delightful passages for the virtuoso. The Brahms Sonata merits the technical skill and pure tone he lavished, particularly in the graceful Andante. It was in the Vieuxtemps Concerto, however, that Mr. Heifetz achieved the Olympian. The ingenuity of his bowing, his adroit fingering and the perfectionism of his



Josef Lhevinne Tossy Spivakovsky

musicianship, particularly in the Coda, made this a miraculous rendition. Mr. Bay provided excellent support throughout, except in the Bach Sonata, where any support would have been superfluous.

K.

## Josef Lhevinne, Pianist

Carnegie Hall, Nov. 22, evening. All-Chopin Program:

Scherzo in E; Fantasy Impromptu in C Sharp Minor; Mazurka in C Sharp Minor, Op. 41, No. 1; Barcarolle Twenty-Four Preludes Polonaise in F Sharp Minor, Op. 44; Valse in A Flat, Op. 64; Three Etudes; G Sharp Minor, Op. 25, No. 6; G Flat, Op. 10, No. 5, and A Minor, Op. 25, No. 11.

Mr. Lhevinne gradually built up to a climax of electrifying virtuosity in his last group that was all the more imposing because of the cool detachment with which he had begun the recital. As he launched into the preludes the constraint wore off and his delineation of their varied moods became more and more evocative, reaching especially revelatory moments in exploiting the songful beauty of the one in A flat, the soaring lyricism of the E flat and the racing turbulence of the B flat minor. The polonaise was made potently dramatic, the etude in double thirds was, as always under the Lhevinne hands, a miracle of limpid fleetness, and a brilliantly tempestuous performance of the 'Wintry Wind' etude left the audience in an insatiable mood for more.

C.

## Tossy Spivakovsky, Violinist

Tossy Spivakovsky, concertmaster of the Cleveland Orchestra, brought qualities of sterling musicianship to his recital program at Carnegie Hall on the evening of Nov. 23. Further, his technical powers were equal to all demands made and his tone was smooth and generally warm. The Bach Fugue in G Minor for violin alone was played with structural clarity and impressive technical mastery, an asset advantageously exploited also in three Paganini caprices and a Rakov Scherzino. Emotional limitations were indi-



Emanuel Vardi Jascha Heifetz

cated in the Brahms D Minor Sonata, which lacked the requisite intensity, and elsewhere. Ernst V. Wolff collaborated at the piano.

## New Friends of Music

Nothing which the New Friends of Music have ever presented has been more memorable than the performances of Bach's Sonata No. 2 in A Minor and Partita No. 3 for violin alone by Joseph Szigeti in Town Hall on the afternoon of Nov. 29. In nobility and passion, logic and penetration, this was Bach interpretation of a sort which only a handful of artists in the world can give to us. The Gordon String Quartet, with Milton Katims taking the chair of Bernard Milofsky, violinist, who was ill, opened the recital with a neat performance of Haydn's Quartet in F, Op. 74, No. 2.

S.

## Artur Rubinstein, Pianist

Second Event, Town Hall Endowment Series. Town Hall, Nov. 25, evening:

Sonata, Op. 53 ('Waldstein')...Beethoven
'Kreisleriana', Op. 16.....Schumann
'Berceuse'; Polonaise in F Sharp Minor, Op. 44.....Chopin
'Alborada del Gracioso'; 'Noctuelles' ('Nightmoths').....Ravel
'Kujawiak'.....Karol Rathaus
Polka.....Shostakovich
Pantomime and 'Fire Dance'.....Falla

This program enabled Mr. Rubinstein to offer a profoundly impressive cross-section of his pianistic art. In fine fettle, he backed his interpretations with a tremendous zest and driving energy and accomplished many

(Continued on page 23)

## ROSSINI'S 'BARBER' PAYS SHORT VISIT

New Version Presented for Week  
at Alvin Theatre with Gorin  
in Title-Role

What was announced as "the Americanized version of Beaumarchais's 'The Barber of Seville'" and entitled 'Once Over Lightly', was heard for a few performances in the Alvin Theater, beginning on Nov. 19. The program stated that the new version was the work of Laszlo Halasz, who was also the conductor, with dialogues and solos by Louis Garden, ensembles by George Mead and additional dialogue by Robert Pierpont Forshaw.

The role of Figaro was sung by Igor Gorin with John De Surra as alternate; Rosina was sung by Grace Panvini with Frances Watkins as alternate. Felix Knight and Robert Marshall shared Almaviva. Don Basilio was taken by Carlos Alexander and Harold Kravitz; Dr. Bartolo by Richard Wentworth and Carlos Alexander. Ardelle Warner sang all the performances of Berta, and Fiorello was taken by Myron Szandrowsky, with Nord Vernell as alternate. Simple but effective settings were by Richard Rychtarik.

Mr. Gorin made an excellent Figaro and both his singing and acting were admirable. Miss Panvini was a vivacious Rosina and her 'When a Maiden Must Decide' ('Una Voce poco fa' in disguise) was well done. The

remainder of the cast was adequate. The orchestra played well under Mr. Halasz's baton. The version suffered from too much so-called 'Americanization', and many of the rhymes as well as much of the spoken dialogue were incongruous with Eighteenth Century Spain as well as Rossini's music.

H.



## Concerts in New York, Dec. 11 through 25

### Carnegie Hall

Dec. 11, afternoon: New York Philharmonic-Symphony  
" 11: Nathan Milstein, violinist  
" 12: New York Philharmonic-Symphony  
" 13, afternoon: New York Philharmonic-Symphony  
" 13: Carmen Amaya, dancer  
" 15: Philadelphia Orchestra  
" 17: Down Town Glee Club  
" 18: New York Philharmonic-Symphony  
" 18, afternoon: New York Philharmonic-Symphony  
" 18: Jorge Bolet, pianist  
" 19, morning: New York Philharmonic-Symphony  
" 19: Oratorio Society of New York  
" 20, afternoon: New York Philharmonic-Symphony  
" 22: People's Chorus of New York  
" 24: New York Philharmonic-Symphony  
" 25, afternoon: New York Philharmonic-Symphony

### Carnegie Chamber Music Hall

Dec. 11: Alice Eaton, pianist  
" 12: Juliette Mirova, pianist  
" 13, afternoon: Claire Deene, violinist  
" 14: Ralph Kirkpatrick, harpsichordist  
" 18: New York Little Symphony  
" 20: Henry Hadley Memorial Concert  
" 21: Ralph Kirkpatrick, harpsichordist

**Town Hall**

Dec. 12, afternoon (5:30 p.m.): Kurt Appelbaum, pianist  
" 12: New York University Glee Club  
" 13, afternoon: Trapp Family Singers  
" 13: Orchestral concert conducted by Igor Buketoff  
" 14: Joseph Schuster, cellist; Nadia Reisenberg, pianist  
" 15: Marguerite McDonald, soprano  
" 16: Vivian Collier, soprano  
" 18: Mount Holyoke Glee Club  
" 19: Jazz Concert  
" 20, afternoon: Trapp Family Singers

## LANGE ENLISTS TWO SOLOISTS

### Elman and Schnabel Play With Symphony Under His Baton

CHICAGO, Dec. 1.—Mischa Elman, violinist, appeared with the Chicago Symphony, Hans Lange, conductor, at the Thursday-Friday subscription concerts on Nov. 19 and 20, in Orchestra Hall.

Suite in F, Op. 33.....Roussel  
'Escalades'.....Ibert  
'Daphnis et Chloe'.....Ravel  
Concerto for Violin, D Major,  
Opus 35.....Tchaikovsky

The buoyant radiance of the orchestra's playing of the works of the three French composers, was an admirable forecast of the brilliant Tchaikovsky concerto to come. Mr. Elman did not disappoint; soloist and orchestra were one in their inspiring interpretation.

Artur Schnabel, pianist, was soloist on Nov. 24, and again at the Thursday-Friday concerts of Nov. 26 and 27.

Overture to "Il Matrimonio  
Segreto".....Cimarosa  
Symphony No. 31.....Haydn  
'Water Music'.....Handel-Harty  
Concerto for Piano, No. 5,  
E Flat.....Beethoven

Mr. Schnabel's interpretation had an intellectual authority that gave added value to the beauty of the music. Mr. Lange gave the superb support demanded for the finest interpretation of this Concerto. The Haydn Symphony and the Handel 'Water Music' held an old-world enchantment, the mood for which was successfully established by the opening Overture.

#### All-Beethoven List

The all-Beethoven program for the subscription concerts:

Overture to "Die Geschöpfe des  
Prometheus".....Beethoven  
Symphony No. 3 ("Eroica").....Beethoven  
Concerto for Piano, No. 4.....Beethoven

This event drew a crowded house on Thanksgiving night, with Mr. Schnabel interpreting the Fourth Concerto with indefinable delicacy and subtle feeling. Mr. Lange gave a magnificent reading of the 'Eroica' with the orchestra instantly responsive to his slightest wish. The over-



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## Chicago

By CHARLES QUINT

ture to Beethoven's ballet, 'The Creatures of Prometheus', was skillfully played.

After a meeting of the trustees of the Orchestral Association, Edward L. Ryerson, president, stated that Mr. Lange would act as regular conductor of the orchestra for the remainder of the season, with guests appearing to relieve him in the task of carrying through the entire schedule of 113 performances. A decision will be announced later as to the appointment of Dr. Stock's permanent successor.

### VISITORS APPEAR IN RECITAL HALLS

#### Anderson and Rachmaninoff Heard—Russian Trio and Local Artists Active

CHICAGO, Dec. 3.—Marian Anderson, contralto, was heard at the Civic Opera House on Nov. 29 before an audience that occupied every available inch of space. Her program comprised operatic arias, Lieder, Spirituals, and many requests.

The Sunday before, Nov. 21, Sergei Rachmaninoff, pianist, gave his only Chicago recital in Orchestra Hall. His program included his own four Etudes Tableaux, Op. 39, and his transcription for piano, of Bach's Partita in E.

The Russian trio: Nina Mesirow-Minchin, pianist; Michael Wilkomirski, violinist, and Ennio Bolognini, cellist, opened its annual series of six Arts Club recitals, sponsored by the Chicago Chamber Music society, on Nov. 3.

Eleanor Everest Freer's opera, 'The Brownings Go to Italy', was presented on Nov. 4 at the Arts Club, with Freda Draper, Leonard Balsamo, and other Chicago singers in the cast. Patricia Travers, violinist, appeared in Orchestra Hall on Nov. 8. Walter Robert was her accompanist.

#### Danish Society Presents Artists

'Harmonien', Danish singing society said to be the oldest in America, presented a group of young Danish-American artists at Thorne hall on Nov. 8. Those taking part were Ella Merien, soprano; Marion Butler, pianist; Edward Frandsen, baritone, and Bernice Holmes and Erik Schacht, dangers. The chorus was led by Joel Mosberg.

June Jacobson, soprano, and David Montague, violinist, were heard in recital in Curtiss Hall, on Nov. 8. The Musicians Club of Women gave its 697th concert in Curtiss Hall, on Nov. 9. The program was given by Nesta Smith, violinist; Therese Christian, Ethel Swindelle and Elsie Alexander. Alvene Reckzie and Rose Du Moulin, were the accompanists.

On the same afternoon the Lake View Musical Society, presented Esther Hart, soprano; Elaine Stewart, accompanist, and Marion Hall, pianist, together with a trio: Lillian Poenisch, clarinet; Ethel Schwetzler, violin; Norma Zwyaneck, piano, at its first Arts Club concert.

Manuel Baroumis, tenor, and Constantine Callinicos, pianist, gave a joint recital at the Civic Theater on Nov. 15. Thomas Burdett, tenor, and Alice Martz, pianist, gave a recital at the Cordon Club, on Nov. 15, under the auspices of the Chicago Musical Arts Club. Dede Modjeska, violinist, gave a recital in Kimball Hall on Nov. 17. Marjorie Maulsby, pianist,

winner of the Society of American Musicians young artist piano contest, gave a recital in the same hall on Nov. 20. Robert McFerrin, negro baritone, sang in Kimball Hall on Nov. 22.

A chamber music program was given by the Polish Arts Trio: Chester Bielski, Margaret Bielska and Wanda Paul, in the Polish Women's Alliance Hall, on Nov. 29.

The second meeting of the Chicago Singing Teachers Guild was held on Nov. 14 at the Cordon Club. The featured speaker of evening was Dr. Hans Rosenwald, musicologist, whose chosen subject 'Foreign Songs in English translation' proved very interesting.

#### MALKO CONDUCTS WOMAN'S SYMPHONY

#### Manuel and Williamson Are Soloists—Dasch Leads Business Men's Group

CHICAGO, Nov. 20.—Philip Manuel and Gavin Williamson, harpsichordists, were the guest attraction for the second concert of the Woman's Symphony, Nicolai Malko, conductor, in Orchestra Hall on Nov. 11.

The program began with a memorial performance of Frederick Stock's arrangement of the chorale prelude, 'O Man Bewail'. Especially effective was the playing of Grieg's 'Holberg' Suite, and splendid tone and color were the outstanding attributes of Mr. Malko's interpretation of Haydn's 'Surprise' Symphony. Other items of more than usual interest were the entr' act from Shostakovich's 'Lady Macbeth' and Suite from the opera, 'Legend of the Invisible City of Kitezh' by Rimsky-Korsakoff, heard for the first time in Chicago. Mr. Manuel and Mr. Williamson played Bach's Concerto in C for two harpsichords and strings, with sympathetic understanding, receiving excellent support from the orchestra.

The Business Man's Orchestra, George Dasch, conductor, gave its first concert of the season in Orchestra Hall on Nov. 18, with Maria Kurenko, soprano, as soloist. Mme. Kurenko sang with brilliance and artistic finish and the orchestra played with well-balanced tone and interpretative ability.

#### Erb Conducts West Virginia Orchestra

Dr. John Warren Erb, head of instrumental music at New York University and director of music at Lafayette College, recently conducted the West Virginia All State High School Orchestra of 150 at Huntington and was guest speaker at the luncheon of the State Music Teachers Conference on the same day. He conducted a music forum in New Haven, Conn., and spoke at the Connecticut Educator's conference in November. At New York University on Nov. 20, with Mrs. George Payne as reader he produced Mendelssohn's 'Midsummer Night's Dream Music' with the University Symphonic Society and Chorus.

#### Szigeti Opens Russian Relief Series

Joseph Szigeti opened a series of musicales scheduled in private homes for the benefit of the Russian War Relief. This initial program took place at the home of Mrs. N. Penrose Hallowell, on Dec. 10. Eighty-two persons were present and \$2,400 was raised. It was sponsored by the Women's Division Campaign Committee.

### 'AIDA' OPENS SERIES FOR TRENTON OPERA

Kuttner Conducts with Roman, Heidt, Baum, Sved, Moscona in Principal Roles

TRENTON, Dec. 5.—The Trenton Opera Association, James Kerney, president, and John Curry, managing director, began its third season of opera with a performance of Verdi's 'Aida' in Memorial Hall on Nov. 20. This, the first of a series of four performances, was conducted by Michael Kuttner, who was in charge of the orchestra recruited from

Philadelphia and Trenton Symphony ensembles.

Metropolitan Opera artists took principal roles. Stella Roman sang the part of 'Aida', Winifred Heidt was the Amneris; Kurt Baum, Radames; Alexander Sved, Amonasro; Nicola Moscona the High Priest, and John Lawler, Harriet Trangmar and Luigi de Cesare completed the cast in minor roles. The production was received with high enthusiasm. Armando Agnini was the stage director.

The next performance planned by the association will be 'Tosca', to be offered on Jan. 22, with Jan Peerce, Vivian Della Chiesa, and Robert Weede. 'Lucia di Lammermoor' will be sung on Feb. 26 with Doris Marielli, Jan Peerce and Earl Wrightson, and 'Faust' is scheduled for March 26, with Dorothy Kirsten, Lorenzo Alvary and Mario Berini.

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## GOOSSENS OFFERS HIS OWN SYMPHONY

Leads Cincinnati Men with  
Grainger as Guest—Levant Plays Gershwin

CINCINNATI, Dec. 5.—The Cincinnati Symphony, under Eugene Goossens, gave its fifth pair of concerts in Music Hall on Nov. 6 and 7 when the conductor's Symphony No. 1 was performed. The work has been played here before and the audiences at these concerts welcomed the opportunities to hear it again. The soloist was Percy Grainger who played the Liszt Fantasy for piano and orchestra and Faure's 'Ballade'. The soloist's own Suite for Orchestra, 'In a Nutshell', proved to be an interesting novelty. The United Nations anthem played at this pair of concerts was that of Mexico and the work dedicated to the armed forces was "A Fanfare for Friends" by Daniel Gregory Mason.

### Gershwin Program Offered

An all-Gershwin program was played on Nov. 18 with Oscar Levant as soloist. Mr. Levant displayed talent in his performances of the 'Rhapsody in Blue' and Concerto in F, captivating his audience. A Chopin Waltz was the encore. A popular concert on Nov. 21 brought the music of Victor Herbert, Kern's Scenario on Themes from 'Showboat', Strauss waltzes, and a Sousa March. Nan Merriman, the Zoo Opera Auditions winner, was soloist, employing a lovely voice expertly in popular Herbert airs.

VALERIA ADLER

### FOUR SOLOISTS PLAY UNDER REINER BATON

Serkin, Vronsky and Babin and Casadesus Heard—Milhaud Concerto Introduced

PITTSBURGH, Dec. 5.—The consistently high standard maintained by Fritz Reiner and the Pittsburgh Symphony has been the reward for endeavors to keep the symphony alive during these war days.

Serkin's playing of the Beethoven Fourth Piano Concerto, Vronsky and Babin's performance of the new Milhaud two-piano Concerto, written at the request of these artists, and which was an immediate public success, together with Robert Casadesus playing the Franck Symphonic Variations and the Liszt A Flat Concerto provided not only triumphs for each of the soloists, but for the orchestra as well.

Many novelties, the American Alvin Etler's Second Symphonietta, the orchestral Etudes of Robert Russell Bennett among the foremost, were performed at these concerts. Orchestral highlights were Tchaikovsky's 'Pathétique' and Brahms's Third symphonies, Strauss's 'Don Juan' and Debussy's 'Nocturnes.'

J. F. L.

### Ballet Russe Dances in Cincinnati

CINCINNATI, Dec. 5.—Four performances by the Ballet Russe de Monte Carlo were presented in Taft Auditorium on Nov. 6, 7 and 8 by J. H. Thuman. Their programs were varied, offering some new works as well as some proven favorites. Outstanding among the new presentations were 'Rodeo', 'The Snow Maiden' and 'Giselle'. Other standard works were

also performed. Franz Allers conducted all performances, while the traveling orchestra was augmented by some members of the Cincinnati Symphony.

V. A.

## CINCINNATI HEARS KREISLER RECITAL

Plays His 'Viennese Fantasy'  
for First Time—Arrau and Horowitz Appear

CINCINNATI, Dec. 5.—It was a never to be forgotten pleasure to hear Fritz Kreisler play once again when J. H. Thuman presented him in Taft Auditorium on Nov. 5. His was a program of profound music superbly played. Kreisler's 'Viennese Fantasy' was heard for the first time at this concert. Carl Lamson was the accompanist.

As the third attraction in the Artist Series, Mr. Thuman offered Vladimir Horowitz, pianist. All too seldom does one hear piano playing of such scope and beauty as Horowitz gave to his audience in Taft Auditorium on Nov. 24. Bach, Brahms, Tchaikovsky, a Chopin group and many encores were offered.

Claudio Arrau, Chilean pianist, opened the Matinee Musicals Series of programs in the Hall of Mirrors of the Netherland Plaza on Nov. 19. His playing of the Mozart Sonata in D was superb; the Schumann Fantasia in C seemed a little too involved, but the Weber Sonata in C had more appeal. A group of pieces by Granados, Ravel and Debussy completed the program.

V. A.

### RECITALISTS VARY PITTSBURGH SERIES

Traubel, Rachmaninoff, Arrau and Maynor Heard—Busch Quartet Appears

PITTSBURGH, Dec. 4.—Helen Traubel, resplendent in voice and personality, gave a varied program under May Beagle's sponsorship, which also brought Rachmaninoff, who was in excellent form, and the Ballet Russe de Monte Carlo in three ballets.

The Art Society opened its sixtieth season with an offer of \$500 in prizes for good violinists in the public schools, thus continuing a policy of aiding talent in Allegheny County. Dorothy Maynor sang for its first reception. The Mendelssohn Choir opened its season with Wolf-Ferrari's 'La Vita Nuova', in which Bruce Boyce sang the baritone solo in magnificent style and with a luscious tone.

At the Young Men and Women's Hebrew Association Henry Mazer's Sinfonietta of players from the Pittsburgh Symphony, and other independent players, gave a concert, while Claudio Arrau was the artist introducing that series. For the New Friends of Music the Busch Quartet played an all-Beethoven evening offering the Op. 74, Op. 18, No. 2, and Op. 130.

J. F. L.

Conley Added to Chicago Opera  
Roster

Eugene Conley, tenor, has been added to the list of singers chosen by the Chicago Opera Company for the present season.

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## MUSEUM CONCERTS PROVE ATTRACTIVE

### Series at Gardner and Boston Museums Draw Thronghs —Recitalists Appear

BOSTON, Dec. 4.—Now that the season is well advanced, it seems appropriate to recognize in quick review the Sunday afternoon concerts which have been sponsored by the Isabella Stewart Gardner Museum.

Standing room only has been the rule and the artists so far have included Boris Goldovsky, pianist, who opened the series on Sept. 27, followed by William Gephart, baritone, on Oct. 4, Witold Malczynski, pianist, Oct. 11, who made his Boston debut in an exacting program; Gyorgy Sandor, pianist, Oct. 18, also in a debut program of expansive proportions; Morton Bowe, tenor, Oct. 25, accompanied by Leo Litwin; Frank Mannheimer, pianist, whose Boston debut was made Nov. 1; Roman Totenberg, violinist, who made a successful debut on Nov. 8, in collaboration with Albert Hirsh at the piano; Jean Bedetti, first cellist of the Boston Symphony, on Nov. 15, assisted by Leo Litwin and Zadel Skolovsky in a lively recital of music for piano on Nov. 22. Service men and women in increasing numbers are finding these hours of music profitable investments (they are free to the public) after which they wander through the palace until closing time.

### Victory Series Popular

The Victory concerts at the Boston Museum of Fine Arts have attracted capacity audiences to the Tapestry Room. These concerts from four to five in the afternoon are especially for Service Men and Women, and because of the large response the committee has reluctantly been obliged to exclude the general public. This series was inaugurated by the Stradivarius Quartet on Sept. 20. Heinrich Gebhardt, pianist-composer, and Harrison Keller, violinist, were heard on Oct. 4. The concert on Oct. 18 was given by Gladys de Almeida, soprano, and Leo Litwin, pianist, with Mercedes Pitta accompanying the singer. Standing room was at a premium for the concert on Nov. 1, given by thirty-five members of the Boston Symphony, conducted by Arthur Fiedler, and on Nov. 15 an appreciative audience heard Isabel French, soprano, and Claude Jean Chiasson, harpsichordist, in a program of choice songs and instrumental works. Verne Q. Powell, flutist, assisted Mrs. French and M. Chiasson in concerted works. It is noteworthy that every artist appearing in this series of Victory concerts donates his services.

The first of a series of six programs designed to trace the evolution of music for the string quartet was given by the Stradivarius String Quartet in Jacob Sleeper Hall on Nov. 17. These programs are under the auspices of the Boston University College of Music, Alfred H. Meyer, dean, and are presented in co-operation with the Elizabeth Sprague Coolidge Foundation in the Library of Congress, Washington, D. C. A very appreciative audience applauded the well played program which comprised works of Paul Peurl, Isaac Posch, Henry Purcell, Scarlatti, Haydn and Mozart. A Prelude and Fugue for string trio was also presented, the Prelude an original work by Mozart and the Fugue arranged by him from Vol. II, No. 14 of Bach's Well Tempered Clavichord (K. 404a).

### Polyna Stoska Sings

The sixth event in Aaron Richmon's Celebrity Series brought Polyna Stoska, soprano, to Symphony Hall in a program listing interesting

songs by Haydn, Brahms, Hugo Wolf, Debussy and others. An American group included songs by Barber, Randall Thompson, Guion and Tyson. Edwin McArthur supplied efficient accompaniments, and the singer made an immediate success.

Conrad Thibault, baritone, made his Boston debut in Jordan Hall singing a program of international aspect to the accompaniments of Alderson Mowbray. The singer was warmly greeted.

The Salmaggi Popular Opera Company entertained a various public in the Casino Theatre on Hanover Street. Gabriele Simeon conducted performances of operas by Verdi.

In Jordan Hall Mary Mangini, soprano, made her Boston debut, assisted by Benoit Goulet at the piano. Mariam Burroughs, violinist, contributed groups of well played solos and Frances Snow, flutist, assisted the singer upon occasion. A rather small but appreciative audience listened attentively to the singer, who disclosed a voice of natural charm, but, unfortunately, restricted in production.

A tradition now fifteen years old has again been upheld in the opening of the completely subscribed Boston Morning Musicales, by which the Boston School of Occupational Therapy benefits. Mrs. John W. Myers of Weston is the energetic chairman and the first concert of the season was given on Nov. 18 in the ballroom of the Hotel Statler. Helen Traubel, of the Metropolitan Opera Association, was the artist, accompanied by Coenraad V. Bos. The program listed miscellaneous songs and arias.

### Beach Symphony Played in Harrisburg

Mrs. H. H. A. Beach's Symphony in E Minor, the 'Gaelic', was performed by the Harrisburg Symphony under George King Raudenbush on Nov. 17 in Harrisburg and was well received. A seventy-fifth birthday anniversary celebration in honor of Mrs. Beach was held at the Phillips Memorial Gallery, Washington, D. C., on Nov. 27 and 28. Chamber music by the composer and many songs were offered. Assisting artists were Julia Elbogen, pianist; Elena de Sayn, violinist; Kenton Terry, flutist; Bernice Rickman Gordon, soprano; William Leach, baritone, and the Sayn String Quartet.

### Jacques Fray Weds Barbara Topping

Jacques Fray, pianist, and former member of the duo-piano team of Fray and Braggiotti, married Barbara Anne Topping, daughter of Mrs. Anne Kelly Topping and Allen Stewart Topping, of New York City, in the rectory of St. Patrick's Cathedral in early October. The bridegroom came to the United States in 1929 as a member of the two-piano team of Jacques Fray and Mario Braggiotti. Born in Paris, he attended the Lycee Carnot and was graduated from the Sorbonne.

### Oratorio Society Lists Winter Plans

Three concerts are planned for the 1942-43 Winter season by the Oratorio Society of New York, Albert Stoessel, conductor. First is the annual Christmas-week performance of Handel's 'Messiah', scheduled for Carnegie Hall, Dec. 19; Spring concert of Bach's B Minor Mass, uncut, is next, on March 20, and a concluding concert of church music, Bach's Cantatas and Chorales, will be given on May 4 in St. Thomas's Church.

## Boston

By GRACE MAY STUTSMAN

### PROMISE OPERA

#### Metropolitan Forces to Visit for Week in March

BOSTON, Dec. 2.—Bostonians are cheered by the announcement that we shall have at least one week of opera by the Metropolitan Opera Association, in March.

A statement released by H. Wendell Endicott, president of the Boston Opera Association, voices the opinion that the trustees feel that music of the standards maintained by the "Met" must continue to play its part through these tense days. They also recognize that many problems such as blackouts, dim-outs and curtailed transportation facilities, together with scaling prices, must be met. The generous cooperation of the Metropolitan Opera Association in New York and the management of the Metropolitan Theatre in Boston has made it possible to continue the visits of the association in unbroken sequence. A committee on repertoire will begin its task immediately. Cast and repertoire will be announced at an early date.

### ORCHESTRAL MUSIC

#### Koussevitzky Offers Mozart, Tchaikovsky and Prokofieff

BOSTON, Dec. 1.—Two favorite classics and one contemporary work were on the bill provided by Dr. Koussevitzky for the seventh pair of programs by the Boston Symphony on Nov. 26-27.

Off to a good beginning with the Mozart Symphony in C, No. 34 (K. No. 338), Dr. Koussevitzky followed up his advantage with Prokofieff's amusing orchestral suite, Op. 60, 'Lieutenant Kije' (growing a little garrulous with age), and closed with so brilliant a performance of the Tchaikovsky Symphony No. 4, as to call forth cheers, stamping and clapping from the capacity audience. Not the least interested (and interesting) listeners were some twenty-five or thirty guests from the soldier-cast of 'This Is the Army'.

## JAGEL

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MUSICAL AMERICA

## New York Concerts

(Continued from page 19)

feats of breath-taking virtuosity. At the very outset the 'Waldstein' was made an exhilarating experience, even if rather too much of a virtuoso's holiday, but it was in the Chopin group that the pianist's full stature as a dynamic interpreter first completely revealed itself, and the polonaise was played with a dramatic forcefulness of elementally thrilling effect. Exquisitely detailed and vividly evocative performances of the Ravel pieces were further instances of truly creative playing, while the crisp and sparkling projection of the sly humor of the Shostakovich Polka brought down the house. It was repeated at the end and followed by exciting performances of Albeniz's 'Navarro' and Prokofieff's 'Love of the Three Oranges' March. C.

### Lilian Knowles, Contralto

Miss Knowles had the assistance of a chamber music group as well as Hellmut Baerwald at the piano in a recital which was one of the Concerts at Nine series held in the New York Times Hall, on Nov. 23. The instrumentalists were Ruth Freeman, flute; Ralph McLean, clarinet; Robert Koff and Robert Mann, violins; Andor Toth, viola, and Nellis De Lay, cello. The singer gave an especially good account of herself in the Schumann 'Frauenlebe und Leben' and Brahms's 'Zigeunerlieder'. Hindemith's 'Die Junge Magd' was sung in a manner to delight admirers of Hindemith. Seventeenth Century cantatas and motets were highly interesting. D.

### Miklos Schwalb, Pianist

At his recital in Town Hall on the evening of Nov. 27 Miklos Schwalb, Hungarian pianist, was at his best in



Lilian Knowles



Miklos Schwalb

Sylvia Zaremba



Ida Krehm

the colorfully and brilliantly dispatched 'Fireworks' by Debussy, four clearly and fluently played preludes and fugues by Bach and two Schlötzer etudes, given with much élan. The Chopin B Flat Minor Sonata, however, was rhythmically capricious, the march being especially unstable, Liszt's D Flat Etude was made an all-too-strenuous experience and there was much hard-edged tone in the Vivaldi Concerto and Debussy's 'Gardens in the Rain'. C.

### Sylvia Zaremba, Pianist

Fresh and unspoiled talent of delicate sensitivity was again displayed by Sylvia Zaremba, eleven-year-old pianist from Springfield, Mass., at her second Town Hall, recital on the afternoon of Nov. 28. The Bach English Suite in G Minor was deftly played, with facile fingers and with ingratiating tonal effects, and three Mendelssohn etudes, Op. 104, and the Chopin 'Black Key' Etude, Op. 10, also showed her pianistic flair to special advantage. Mozart's Adagio in G Minor, Beethoven's Sonata, Op. 10, No. 2, and the Chopin 'Berceuse' naturally demand greater maturity of feeling and understanding than can be expected as yet. C.

### Ida Krehm, Pianist

Ida Krehm, Chicago pianist of Canadian birth, reappeared in recital in Town Hall on the afternoon of Nov. 29, when she again disclosed an ample technical equipment and a palette of warm and resonant tone. Apart from a lack of basic rhythmic vitality and stability her performance of the Bach Toccata in C Minor was admirable, while two Scarlatti sonatas were deftly and neatly played, though with too heavy a touch. Debussy's 'Fireworks' was dashed off with great brilliance, whereas Schumann's Fantasy, Op. 17, seemed not to have matured adequately with her, as only the last movement revealed a really penetrating insight. C.

### John Harms Chorus

An admirable performance of the Verdi 'Requiem' was given in the Town Hall on the evening of Nov. 28. The soloists were Judith Hellwig, soprano; Lydia Summers, contralto; Lucius Metz, tenor, and Paul King, bass. Walter Wild was at the organ and Harry Gilbert at the piano. The chorus of about seventy sang well, with excellent balance and minute response to the conductor's directions. The male soloists were somewhat better than the female ones. Mr. Metz sang the 'Ingemisco' as well as it has been done here in a long time, and Mr. King's following 'Confutatis' was splendidly given. Miss Summers handled the difficult contralto part well. Miss Hellwig sang some of the music deftly, but the upper part of her scale suffers from a too 'open' production. The concert was for the benefit of Russian Relief. H.

### Korngold Plays Own Works at Benefit

A program of compositions by Erich Wolfgang Korngold was performed on Nov. 30 at the Waldorf-Astoria at the second Monday Morning Musicale in the series of three for the benefit of the Musicians Emergency Fund.

esting early Symphony (K. 81), written when the composer was fourteen. The Concertos heard were those in E Flat (K. 271) and A (K. 414). Mr. Adler again revealed a basis of solid musicianship in his performances and the accompaniments by the orchestra were well integrated and well paced. Y.

### Leinsdorf Becomes Citizen

Erich Leinsdorf, a member of the conducting staff of the Metropolitan Opera Association, received his final citizenship papers on Nov. 5.

### CONCERT MANAGEMENT

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**SORIN**

"A new light among pianists." — Cue

## Joins NCAC Roster

Lily Djanel, soprano of the Metropolitan Opera, has joined the roster of artists whose activities are managed by the National Concert and Artists Corporation.



Lily Djanel

Mme. Djanel, who sang the role of Salome at the Metropolitan for the first time on Dec. 9, has also been heard in the same house as Carmen, the role in which she made her debut there. She has also sung the part of Salome under the baton of the composer.

Born in France and educated at the Conservatory of Music in Paris, she began her career as a concert singer, making her debut as an operatic artist as Carmen in Liege, Belgium. She was then engaged by the Paris Grand Opera where she has sung leading roles in 'Thais', 'Hérodiade', 'Pelléas et Mélisande', 'Marouf', 'Damnation of Faust', 'Werther', 'Le Roi d'Ys', 'Tosca' and 'Cavalleria Rusticana'. Her German repertoire includes Elsa in 'Lohengrin', Elisabeth in 'Tannhäuser' and Sieglinde in 'Die Walküre'.

Mme. Djanel remained at the Grand Opera in Paris until June, 1940, and then came to America by way of the Teatro Colon in Buenos Aires and Teatro Municipal in Rio de Janeiro.

## MUSIC IN PORTLAND

### Stevens and Heifetz Open Ellison-White Series

PORTLAND, ORE., Dec. 3.—Rise Stevens, with Paul Ulanowsky at the piano, opened the 1942-43 season of the Ellison-White Bureau's Artists Series recently. This was Miss Stevens's first appearance here. The second event was a concert by Jascha Heifetz, after an absence of seven years. He is a prime favorite in Portland and even the wing seats in the auditorium were entirely sold out. Highlights in the program, with Emanuel Bay collaborating, were a Mozart concerto and a Strauss sonata.

The Monday Musical Club, under its new president, Mrs. F. R. Hunter, in the first Fall meeting, presented Gertrude Lachner Havnaer, pianist, and Don Marye, of the Portland Civic Theater.

The Oregon Federation of Music Clubs, Mrs. J. H. Porth, chairman, is arranging for an hour of music on Sunday afternoons for the men in uniform at the George A. White Service Club.

J. F.

Daughter of Gena Branscombe Wed

Dr. Vivian Allison Tenney, daugh-

ter of Mr. and Mrs. John Ferguson Tenney of New York, was married on Nov. 30 to Lieutenant John Franklin Boyer, Anti-Aircraft Artillery, son of Mr. and Mrs. John E. Boyer, of Seattle, in the Broadway Tabernacle Church. Dr. Tenney's mother is Gena Branscombe, composer. Mary Frances Lehmers, mezzo-soprano, sang two songs written by the bride's mother, 'Radiant As the Morning' and 'I Bring You Heartsease'. John Groth played the Prelude to Act One of 'Lohengrin' and 'The Prize Song' from 'Meistersinger'. Mrs. Boyer is now assistant resident at the Massachusetts General Hospital. Lieutenant Boyer, before his induction, was a member of the law firm of Gould and Wilkie.

of the late Mary Munchhoff.

The 'Wings Over Jordan' Choir, Joseph Poe, conductor, made its first Omaha appearance at City Auditorium before an enthusiastic audience of some 2,000. Presented by Roosevelt Post No. 30, American Legion, the program was composed entirely of music peculiar to the Negro, including many spirituals, inspiringly sung.

The Tuesday Musical Club opened its season at Central High School Auditorium, presenting Astrid Varnay, soprano, in recital. As is the custom with this organization, the house was sold out well in advance of the first concert, so that a capacity audience heard the artist, and expressed its enthusiastic approval. Herman Weigert, as accompanist, gave fine support.

E. L. W.

## BIRMINGHAM CLUB SERIES LAUNCHED

### MacDonald, Thomas Recitals and Wagner 'Bohème' Are Attractions

BIRMINGHAM, ALA., Dec. 5.—The Birmingham Music Club launched its thirty-sixth season and its first year under a masculine president with three stellar attractions—the Charles L. Wagner Company in 'La Bohème', Jeanette MacDonald and John Charles Thomas in concert—within a month.

Opening with an Army Emergency Relief concert before a crowd of more than 5,000 in Municipal Auditorium, the war-time season got under way on a patriotic note with the appearance of Miss MacDonald.

Khaki-clad boys from the local air base, replacement and ground command school and many surrounding army camps were in the audience. On the stage as the singer's guests was her honor guard of eighty soldiers, who, with high-ranking officers, turned out to greet her on her arrival. The delighted crowd dropped more than \$4,000 in the overseas caps of the soldiers as "bids" for her auctioned encores.

The second concert was that by John Charles Thomas, baritone, whose fine voice and program of operatic arias, folk music, Negro spirituals and songs by American composers drew an ovation.

The production of 'La Bohème' was one of the most artistic and delightful performances given here in a long time, with the leading roles sung by Armand Tokatyan, Hilda Burke, Walter Olitzki, Mack Harrell and Frances Greer. The orchestra, under Giuseppe Bamboschek, "stole the show". Désiré Défrère was stage director. The costuming and settings were colorful and the ensemble excellent. Marvin McDonald is business manager of the music club's artists course.

Birmingham's Civic Symphony, of which Dorsey Whittington is conductor, suspended performances for the 1942-43 season, but will retain its organization with a view to resuming concerts next season.

LILY MAY CALDWELL

## 'FAUST' IN OMAHA

### Opera Presented in Concert Form—Varnay in Recital

OMAHA, Dec. 1.—The local concert season got off to an auspicious start recently at the Fontenelle Hotel, in the presentation by the Morning Musical of 'Faust' in concert form. The cast was as follows: Donald Gage as Faust; Elsa Lora as Margarita; Pauline Price in the triple roles of Siebel, Martha and the Angel; and Gean Greenwell as Mephisto. Mr. Greenwell also sustained the duties of narrator. Antonio Lora, pianist, supported the entire performance as substitute for orchestra, and as conductor. The production was dedicated to the memory

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NORWALK COMMUNITY MEMBERSHIP SOLD OUT

Community Concert Association Members and Officers Who Assisted in the Membership Drive (Standing, Left to Right): Ralph Lycett, C.C.S. Representative; Mrs. Harold M. Green, General Campaign Chairman; Ward French, General Manager of C.C.S.; Mrs. George Gifford Fawcett, Association President; Robert Ferguson, Eastern Manager, C.C.S.; Mrs. Ward French, Dinner Chairman. In the Foreground (Seated), Mrs. Charles Christian Schwartz, Past Association President, and Marjorie F. Child, Corresponding Secretary

NORWALK, CONN., Dec. 1.—The eighteenth annual dinner-meeting of the Community Concert Association of Norwalk ushered in the most successful membership campaign in five years, which was held during the week of Oct. 19. Lansing Hatfield, baritone of the Metropolitan Opera Association, accompanied by Collins Smith, sang groups of arias and songs for the musical program following the dinner, and Community Concert executives were present to help launch the drive.

A sell-out membership of 1,147 resulted, and the following artists and attractions were engaged for the 1942-43 Celebrity Series: The Nine O'Clock Opera Company, the Rochester Philharmonic, Rudolf Serkin and Bidu Sayao.

Season subscriptions from the surrounding towns of Ridgefield, New Canaan, Wilton, Westport, and Darien generally increased over last year, and a share-your-car plan found favor.

19 she was soloist with the Baltimore Symphony.

#### Steber Opens Houston Series

HOUSTON, TEX., Dec. 5.—Eleanor Steber, soprano, opened the Houston concert season recently, when the Tuesday Musical Club, Mrs. Fred G. Jackson, president, presented this charming singer in the San Jacinto Auditorium. The following week brought the first number of the Civic Community Concert Series under the management of Mrs. Edna W. Saunders—Rossini's opera 'The Barber of Seville', sung in English by a cast from the Metropolitan Opera Company. H. P. G.

#### Joseph Wagner Touring Mid-West

Joseph Wagner, pianist and composer, is now engaged on a tour of the mid-West, appearing in Illinois and Missouri. He is including upon his programs Piano Sonata, Op. 20. This work will soon be published, as will his 'Capriccio Ritmico' for piano. His new Christmas song, 'O Holy Child', will be sung for the first time on Dec. 16 by Nora Hellen, soprano, in New York. Mr. Wagner gave a piano recital recently over Station WABC.

#### Juilliard Students Plan Museum Series

Students of the Juilliard School of Music will be heard in a series of monthly concerts at the Museum of the City of New York beginning on the afternoon of Dec. 12 and continuing through May. The concerts will be devoted to solo and chamber music and opera excerpts.

#### Earle Spicer Leaves for Tour

Earle Spicer, baritone, who returned to New York recently after a summer spent in Canada, where he made many broadcasts, opened his season recently with a concert at the Finch Junior College in New York City. Following the concert, he left for a tour of twenty-seven concerts in New York, Pennsylvania, Ohio, West Virginia, Indiana and Illinois.

#### TOLEDO ART MUSEUM INAUGURATES SERIES

#### 'La Bohème' Marks Opening of Peristyle—Cleveland Orchestra in Visit

TOLEDO, Dec. 4.—A presentation of Puccini's 'La Bohème' marked the opening of the Peristyle of the Art Museum for the Winter concert season. Suzanne Fisher, Frances Greer, Mack Harrell, William Hain, Roberto Silva, Walter Olitzki, George Rasley and Carlyle Bennett were the principal singers. The orchestra was under Giuseppe Bamboschek. The whole performance was an unusually good one for a traveling company, the orchestra, scenery, ensemble and soloists all being first rate.

The Cleveland Orchestra, replacing the Philadelphia group, was scheduled for the Peristyle on Nov. 2, in a program including Dvorak's 'New World' Symphony, Stravinsky's 'Petrouchka' Suite, Handel's 'Faithful Shepherd' and Strauss's 'Der Rosenkavalier' Waltzes.

Free educational music events at the Museum continue to draw large audiences this year. John Jacob Niles, tenor, gives a recital of American folk music on Nov. 8, and on the following day an illustrated lecture on folk music. A. Beverly Barksdale is continuing the music appreciation classes, assisted by Cleomary Conte and Shirley Brown. H. M. C.

#### Risë Stevens Tours West in October

Opening in Denver on Oct. 5, where the Auditorium was packed with 3,800 persons, including 500 soldiers on the stage, Risë Stevens toured the West in October. The Metropolitan Opera mezzo-soprano won success in ensuing engagements in Boise, Idaho; Portland, Ore. (where 4,004 persons crowded the auditorium which normally seats 3,416) and Vancouver. A series of California cities welcomed her later: Oakland, Claremont, Bakersfield, Fresno, Pasadena and San Diego. She was to sing in Minneapolis on Nov. 10, on her way East to rejoin the Metropolitan, and on Nov.

## OPERA COMPANIES VISIT HARTFORD

#### Connecticut Association Gives 'Aida' — Philadelphians Appear

HARTFORD, Dec. 5.—The Hartford season promises a deluge of opera. The count so far is thirteen productions. Of these the Connecticut Opera Association is sponsoring six, the first of which, 'Aida', was given on Oct. 27 before a capacity house at Bushnell Memorial, which means that more than 3,000 people heard it.

The 'Aida' presentation was a well mounted and reasonably finished performance. The Indian princess, Mobley Lushanya, gave a very impressive impersonation vocally and dramatically of Amneris, and Winifred Heidt enlarged upon her own honors with a splendidly sung Aida. Kurt Baum, tenor, was given a tremendous ovation for his 'Celeste Aida' and continued in good form.

The Philadelphia Opera Company scored a decided hit with 'The Bat' on Nov. 5, which was the first event of the regular Bushnell Concert Series. The refreshing manner in which it was played, the interesting if bizarre decor and the musicianship of the cast made of this an outstanding event. It was followed up the next evening by 'The Marriage of Figaro' which was also done in English and while the performance continued on the same high plane, the Mozart opera proved less of a popular success than Strauss.

Five Gilbert and Sullivan operas were presented by the Boston Comic Opera Company on Nov. 9, 10, and 11. All of these were of a decidedly routine order. The material seemed to be there as to personnel, scenery and costumes, but the productions 'Pirates of Penzance', 'Trial by Jury', 'Pinafore', 'Patience', and 'Iolanthe' lacked spirit.

#### Recitalists Welcomed

For the rest, the Hartford season has been slow in beginning. There have been recitals by Helen Hubbard, contralto, of the Hartt faculty; a joint recital by Edythe Schneider and John Moore in the Colonial Room of Bushnell Memorial and a piano recital by Stanley Freedman of the Hartt faculty. The latter drew a capacity crowd intent upon a group of jazz improvisations which constituted one group of his program.

The Hartford School of Music opened its Sunday at Five Series with a program of chamber music performed by Paul Vellucci and Lois Phelps, pianists; Charles Krane, cellist; Golda Shour, violist; Robert Doellner, violinist. Ronald Murat, new head of the school's violin department, gave a recital at Avery Memorial on Nov. 4.

Harold Berkley has been rehearsing a new group called the Hartford String Orchestra which so far has not announced concert dates.

As a preliminary feature to the Hartt faculty recitals there will be a number of half hour organ programs to be given by: Lyman B. Bunnell, Ahlene Badge, Eleanor Racker, Josephine Kendrick, Frederick Chapman, Raymond Lindstrom and Elizabeth Warner.

CARL E. LINDSTROM

#### Daniels Song Has Premiere

Mabel Daniel's song 'The Kilties Pass' was sung for the first time, from manuscript, at the recital of Cleora Wood, soprano, in the Town Hall on Nov. 15. Eugene Goossens plans to place the composers' 'Song of Jael' on the programs of the next Cincinnati May Festival.

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# Improve the Ensemble: One Way to Make Grand Opera Grand

(Continued from page 8)

their imaginations are frozen or that they are wilfully striving to maintain dead traditions than that acting in opera is regulated and controlled by the element which in lyric drama takes precedence over everything else—music. The difference between a good artist and a mediocre one is that the former is skilled in adapting his actions, his gestures, his movements to this governing factor, while the latter is not. If operatic methods would fall flat or even become outright absurd in a play the reverse is substantially true when you try to transplant the procedures of the average play actor to opera. And there is still another matter to consider. The average opera house is a good deal larger than the average theatre. In such a place the subtleties and refinements of facial and other expressions and nuances simply do not register. They are swallowed up in space, annihilated by distance. An infinitesimal gesture or the slightest play of feature may speak volumes in the comparative intimacy of a play-house. In a larger auditorium it is scarcely likely to be noticed. In any case, it would still have to be so calculated as not to stand in false relationship with the music. It is a technical or, if you will, a mechanical problem which lies at the root of these ungainly movements and the exaggerated gait over which people who never soundly reflected on the matter have made merry for generations. But if at worst they are regrettable they are not groundless.

It seems to be Mr. Hammerstein's belief that, if some of the matters to which he takes exception were to be eliminated (the prompter's box, which seems to bother him quite unduly; as well as ugly wigs and inconsistencies of coiffure, *embonpoint* and other eyesores of the kind) opera would be a much better paying proposition than it is. He is also one of that noisy group wholly persuaded that one of the ways of popularizing opera is to sing it in the language of the country where it is given—in this case, of course, in English. To this question I shall return presently.

## A Good Word for the Prompter

With the best will in the world I cannot see that the prompter's box plays such an important part in the fortunes of the lyric theatre. The one at the Metropolitan, for example, is not much more disturbing to the scenic illusion than the radio apparatus fixed to the stage or hanging from the ceiling when performances are broadcast. In Bayreuth there is no prompter's box at all. What is a prompter's box, anyway? Not so much a place where a prompter sits to help people who may forget their parts as a station for a second conductor to indicate entrances and give cues (the first conductor being often too far from the artists for clear visibility).

As for the 300-pound lady "with a moustache" (I have repeatedly seen operatic ladies who looked as

if they might weigh 300 pounds, but I protest I have never seen one with a moustache)—has Mr. Hammerstein ever considered the immense physical strain of singing a great operatic part, such as Brünnhilde, Norma, Aida? Granted that a mountainous singer is a disturbance, what is the impresario to do if the choice lies between such a creature with a superb voice or a lithe and comely beauty of inferior vocal gifts? Emmy Destinn, who was assuredly no sylph, once told me that the effort she had to put into obtaining a high C was not altogether unlike the strength it took to move a grand piano a few feet. For good or for bad, strength is often associated with bulk. And surely a singer has as good a right to a generous upholstery as a dancer or a runner to conspicuously developed leg muscles. If the fat singer is rarely a beautiful or illusive apparition she is nevertheless a logical outgrowth of her profession—a defect, so to speak, of her qualities.

## Opera Always Entails Deficits

I wonder if Mr. Hammerstein really means what he says when he intimates that the adoption of these various remedies of his would insure operatic establishments against financial woes. If he does he ought to make a closer study of opera during the three centuries or more of its existence than he apparently has ever undertaken. Practically never since opera began have lyric theatres been free from deficits—for the most part crushing deficits. The very rare and intermittent occasions when an opera house has made money rather than lost it are simply the exceptions that prove the rule. The cost of first-class opera—and even of the second, third and perhaps fourth-class kind—is in virtually ninety-five cases out of a hundred immensely in excess of the intake for such opera. I have no intention here of going into the economics of the matter. But if Mr. Hammerstein thinks that better stage direction, slimmer, prettier singers, better acting, with singing in the language of the people will turn financial loss into financial gain he is wrong, devastatingly, abysmally wrong. And he has the example of three centuries against him. Does he imagine for a moment that in European countries where the state or else some person of title or wealth supports operatic enterprises the story is not a perpetual record of deficits? Even in poverty-stricken Vienna before the Anschluss the amount which the government had to shell out annually to meet the losses of the State Opera ran into far over a million schillings. In Paris it was the wealthy old Jacques Rouché, manager of the Opéra, who made up the yearly deficit out of the depth of his own ample pocket. And yet in Vienna every opera was sung in German, in Paris it was always done in French, in Milan invariably in Italian and so on down the line. Did that scare the recurring deficit away?

With which we come to that old, old question of singing all operas in English translations in order to popularize them, in order to gain instead of to lose money, in order to make opera a more integral part of the people's life than it is, in order to permit audiences to understand what operas are about just as they understand what plays or movies are about! I do not propose in this place to do more than touch lightly on the subject to which, however, I have given much thought. About seven years ago I discussed the entire matter of translated opera at rather considerable length in these pages. I have had no reason to alter my point of view in the meantime and, if this article is still obtainable, I suggest a perusal of it to Mr. Hammerstein.

## Translated Opera Abroad

One thing I can say. If he imagines that people in Germany, France, Italy and elsewhere understand more than a fraction of the text they are hearing he is grievously mistaken. Richard Strauss, who probably has had as much experience listening to opera as Mr. Hammerstein, once told the poet, Hofmannsthal, that he could never grasp more than fifty percent of the text of an opera under the most favorable of conditions. And he was referring not only to his own works but to all operas. Perhaps Mr. Hammerstein can tell me why, if people in Milan or Rome or Vienna or Paris have such an easy time understanding the words of an opera when they are sung to them in their own tongue, they ever go to the trouble and expense of buying librettos—why, in fact, librettos are sold in the lobbies at all!

There have been many, many productions of standard operas in English in this country. Some have been poor; many have been first rate. Yet here we are, after decades, indeed after generations, mulling over the same arguments, debating the same points, imagining the same vain things. Is experience, then, really so poor a teacher?

## Importance of the Ensemble

Looking back over what I have written up to this point, I notice that I have confined myself exclusively to a rebuttal of Mr. Hammerstein's arguments. Suppose that, in a manner of speaking, I now join forces with him, admit that some things are very, very wrong with the production of grand opera in America and consider for a brief moment what might be done about it. Mr. Hammerstein objects, as we have seen, to "traditional" stage direction, to stiff acting, to fat prima donnas, to singers—male and female—who cannot act, to bad settings, to the employment of texts which, rightly or wrongly, he assumes the listener cannot understand because these texts are in a foreign tongue. But I wonder if Mr. Hammerstein will agree with me—in part, at least—if I maintain that a most important factor in enhancing the beauty, eloquence and logic of an opera will be found in a finely balanced and deftly calculated ensemble.

We have been told again and again that it is better to give opera with

star singers than with only middling artists, the reason being that in the nature of things first rate singers do better than second or third class ones. Undoubtedly this is sound argument. But is there any convincing reason why good artists should be any less good if they are made to fit into a carefully planned ensemble, where every part of the mechanism is brought into a seemly relationship with every other part? Ensemble—team work, if you prefer—has never been one of the strong points of operatic production in America. With us the singer instead of being urged to remain within a frame is generally encouraged to step out of it.

When Gustav Mahler conducted at the Metropolitan he used to complain to some of his acquaintances back in Vienna that he was having a diabolical time to form a real ensemble here, despite the excellence of the individual material at his disposal. Actually, this complaint was far less ungracious than it may have appeared at the time. Americans who lived or travelled in Europe between the end of the last war and the beginning of the present one had abundant opportunity to see what skillful collaboration of conductor, stage director and singers could do to lift the entire performance to a new musical and dramatic level. This was true even if the singers were not outstanding vocalists, great actors or models of slenderness and personal beauty.

I recall performances in at least half a dozen places scattered over the map of Europe where I have forgotten hundreds of star-spangled productions on Thirty-ninth Street and Broadway (or even on West Thirty-fourth, in the dear, dead days of Mr. Hammerstein's unforgettable father). I remember in Milan—and not at the Scala, either—a presentation of 'Lucia di Lammermoor' without a single name on the program that I ever heard before or since. I do not recall who the conductor was nor yet the *régisseur*. But that presentation was so astonishingly correlated in all its parts that Donizetti's old opera acquired an aura such as I never experienced even when a Sembrich, a Melba or a Tetrazzini warbled her way through the mad scene. The piece gripped, the music and the action seemed the outgrowth of one another.

The audience itself was so much a part of the thing that it helped create an almost tangible atmosphere. It even sternly resented any untimely display of enthusiasm and when some misguided individual began to applaud before the soprano's great scene was quite over it instantly silenced the miscreant with a volley of furious hisses. Yet this was Italy, where the ancient idea of the "concert in costume" was supposed to have originated!

In the same way I can remember a performance of the 'Barber of Seville' given in Vienna with some nameless Italian itinerants, so spirited, so mercurial in its give and take, so astoundingly coordinated in every department that I felt as if I were seeing a new-minted masterpiece rather than revisiting an ancient war-horse and I remembered that Wagner had said he never really enjoyed the 'Barber' till he saw it in a suburban theatre near Turin performed as if singers and audience really seemed to be part and parcel of the same representation.

These things do not mean that only lesser artists can be fused into a sensitive and homogeneous ensemble. In Berlin I heard people like Rosa Raisa, Beniamino Gigli and Cesare Forichi give under Ettore Panizza a performance of 'Tosca' that haunted me for a week because it was so marvelously amalgamated in every element that its dramatic power was communicated for all its furious worth. Yet the three leading singers were stars in the most popular sense of the term. That experience, however, merely gave me an-

(Continued on page 28)

## Tales of the Turntable Newly Told

(Continued from page 10)

tions several months later he, too, was required to wait, and when he finally was admitted the terms were dictated by a very haughty prima donna.

Mr. Gaisberg became an intimate of Mme. Tetrazzini, taking her on one occasion to the London Coliseum where Gracie Fields was delighting capacity audiences with a burlesque of the diva. Mme. Tetrazzini was so amused at the farce that she insisted on meeting the comedienne and they were subsequently the best of friends.

More space is given to Feodor Chaliapin than to any other singer, and there are many anecdotes of that fabulous person. The author and the singer first became acquainted before the World War; indeed, Mr. Gaisberg takes credit for the 'Volga Boatman' record which was so popular. After the war the bass was destitute and Mr. Gaisberg met him in Riga with funds and helped him rebuild his career. He it was who made the public apologies when an attack of influenza beset Chaliapin on the night of his post war debut in New York on Nov. 13, 1921, not 1922 as stated by Mr. Gaisberg. He and Sol Hurok went to Chaliapin's suite before the concert to find the bass in panic at the loss of his voice. When the singer's valet told him to give the recital, trusting in God to restore his powers, Chaliapin replied angrily, "What has God to do with my voice?"

The subsequent trans-Atlantic voyage, with Chaliapin singing 'When the King Goes Forth to War' for the passengers, accompanied by Richard Strauss, or playing poker with the composer, Lucrezia Bori and Beniamino Gigli, is charmingly told. Incidentally poker is reported as the universal pastime of the musicians and cigars as a frequent vice of singers.

'Masters of the Keyboard' receive due consideration in these memoirs. Ignace Paderewski felt that records could never capture his art, and Mr. Gaisberg agrees that they didn't. He arranged for the first recordings of the Polish master in 1911 and the association between the two was intimate from then until Mr. Paderewski's death. Mr. Gaisberg is wholehearted in his praise for the great man.

And of course there is another Vladimir De Pachmann story. It seems that "Pachy" approached the piano at one London concert with reverence and placed a pair of socks before him on the music rack. When asked why, he said the socks belonged to Chopin. Of course there was a mad dash to procure them as souvenirs. In telling the tale, de Pachmann laughed in his infectious manner, adding that the socks were his own.

Serge Rachmaninoff and Fritz Kreisler have long been the best of friends. Mr. Gaisberg tells of some records they made jointly of Beethoven Sonatas. "With Rachmaninoff at the piano and Kreisler at the violin, poor Beethoven was bound to fall between the two". Kreisler's reputation for never practicing at such times, so perplexing and even infuriating to other violinists, was explained by Rachmaninoff as resulting from the frequency of Kreisler's engagements, obviating the need for intervening exercises.

There are many amusing tales of Artur Rubinstein, Artur Schnabel and others, but one other Rachmaninoff story deserves repetition. Although averse to social functions, he was induced by his friend, the pianist Benno Moiseiwitsch, to attend a dinner of the Savage Club in London. It was a particularly riotous affair during which Rachmaninoff was unanimously voted honorary membership. He rose

and all expected a speech and keyboard exhibitions. But all he said was, "Fellow savages, I thank you," and sat down.

Conductors have their share in the commentary. Toscanini, it seems, has never been as loathe to record as some have believed. But his demand for perfection has made things difficult. Mr. Gaisberg supports him enthusiastically in his stand. One of the most amusing of all the stories is that of Sir Thomas Beecham conducting for Alfred Cortot in a performance of a Beethoven Concerto. Playing without the score they both lost their way in the finale. They went through bits of the Grieg, Schumann and Tchaikovsky concertos, Sir Thomas trying to keep up with the pianist. Finally Cortot started on something Beecham didn't know, and the conductor was forced to stop.

There is high praise for Pablo Casals, particularly as a recording artist. Mr. Gaisberg reports having witnessed the making of a record when Mr. Casals's D string snapped. The cellist tied it with a sailor's knot, relit his pipe and proceeded unruffled.

Most of music's great and many of the near great of the half century come to life in these pages. To write of all would be impossible here and might detract from the pleasure of reading the book. The author's friendship for Sir Edward Elgar must be mentioned, however. He was responsible for bringing Yehudi Menuhin and Sir Edward together, the many magnificent performances and the excellent recordings of Elgar's Concerto were the result.

One may occasionally question the exactness of Mr. Gaisberg's memory, but he has written a fascinating book, and whether or not the incidents always happened just as he relates can not alter the value of the book or dim the glimpses he affords of the lives and foibles of the many stunning personalities he came to know in the course of fifty years of genuine service, both to them and to music lovers.

## Music Goes to War on the Home Front

(Continued from page 7)

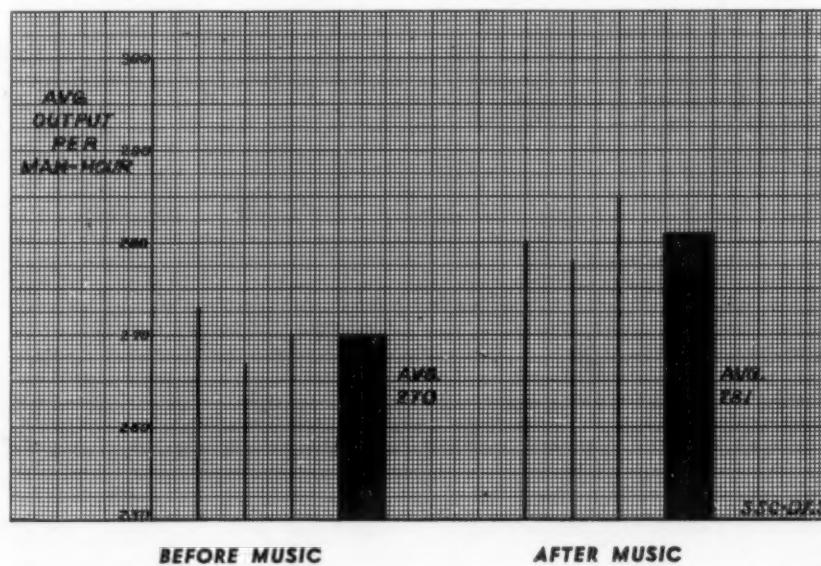
make you feel when you are tired?" brought the almost unanimous response, "Always braces me up." "What effect does music have on your nerves?" got an 80 per cent response "Always soothes them." Less than 50 per cent could detect any beneficial effect of music on their digestion. But the question, "How does music make you feel when you are working at a wearisome, monotonous task?" was answered "Always helps me" by 90%. Finally, over half said that music always made them forget their worries.

While many industrial plants used "piped-in" music of the kind provided by Muzak, Inc., a large number have their own sound equipment and record libraries. One of the most elaborate set-ups is that of the Botany Worsted Mills, Passaic, N. J., which provides music for its 8,000 employees. Here there is a regular broadcasting studio with regulation turntables, microphones, control board and other radio equipment which is in charge of a "director of broadcasting".

### The Brain Workers

Music for "brain workers" and the higher stratum of office workers is not widely employed, principally because it is thought to interfere with mental concentration rather than aid it. Whether or not there is any basis for this belief has not been established. The publication, *Readers Digest*, has regular daily music periods in its editorial rooms which seem to work out satisfactorily. Music for this type of worker generally is of a serious stamp, but is offered more as background than as consciously attended entertainment.

A large proportion of the plants running their own programs use services such as that offered by the RCA Manufacturing Company whereby an initial library of 300 selected recordings is installed and thereafter is sup-



plemented by monthly releases of some sixty recordings which include special numbers requested by employees.

Plants using music are to be found in virtually every phase of the nation's war industry. Representative among them are the Henry J. Kaiser Shipyards, United States Navy Yards, Lockheed Aircraft, General Motors, Westinghouse Electric, Winchester Repeating Arms and Curtiss-Wright, to name only a few.

### Music vs. Punch Presses

A phenomenon, not readily explainable without lengthy scientific calculation involving decibels, frequencies, etc., is the fact that music can be so regulated that it cuts through the most deafening shop noises and can be heard clearly even though the competition may be a roomful of punch presses, riveting machines or heavy-duty cranes. The acoustic difference between mere noise and formalized sound, as in music, accounts for this incongruity. And the music adds nothing to the general clamor for

The Graph at Left, Evolved by the Stevens Institute of Technology, Is Self-explanatory of the Production Increase Achieved by the Addition of Music to Work

the same reason. It is a little difficult to imagine the lyric strains of Schubert's 'Serenade' soaring tranquilly through the ra-ta-ta-tat of pneumatic hammers, but it can be done, and hardly a nuance is lost in transit.

### Emotional Control Sought

The psychological basis for the whole music in work project is, of course, emotional control. Thus far, there has been little actual control aside from that which accidentally has arisen from music's inherent emotional potency. As experience is gained and the results of experiments are studied, leaders in this field hope eventually to arrive at specific musical formulae which actually will produce preconceived emotional reactions. Meanwhile they find satisfaction in the knowledge that music currently is playing an important role in the war effort by sustaining worker morale, expediting production and helping to smooth the thorny path of cooperation for victory.



#### ARRAU LAUNCHES MILWAUKEE CONCERT SERIES

Claudio Arrau (Left) Being Greeted Upon His Arrival in the Mid-Western City by James T. Barry, President of the Civic Music Association; Ruth Scott Hillstrom, Naomi Evans and Florence Kelly, Members of the Promotion Committee

MILWAUKEE, Dec. 5.—The appearance of Claudio Arrau, South American pianist, to launch the Milwaukee Civic Music Association's concert series evoked great enthusiasm. Anna R. Robinson, secretary of the association since its inception in 1926,

stated that the remainder of the events on the course would include Vivian Della Chiesa, Conrad Thibault, Ballet Theatre, Alexander Kipnis and the Minneapolis Symphony. The association has presented 112 artists in the past seventeen years.

#### Casadesus Plays in Utica for B Sharp Music Club

UTICA, N. Y., Dec. 1.—B Sharp Musical Club opened its 1942-43 season early in October presenting Robert Casadesus, French pianist. The fleetness of his fingers, his perfect tonal control and facility of interpretation brought him a reception that turned into an ovation. E. K. B.

#### Piano Teacher's Congress Meets

The first meeting of the Piano Teacher's Congress, which convenes on the first Thursday of each month from October through June, was given over to 'Musical Freedom'. Charles Haubiel was the guest speaker. At the second meeting, on Nov. 5, Hans Barth spoke on modern music. Compositions and books by William O'Toole were displayed.

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### Boston Symphony Joins the Union

(Continued from page 6)

chestra after he died (Nov. 18, 1919), but under the terms of the will, filed in Boston one week later, it was discovered that the founder of the orchestra had left the bulk of his estate to his widow and son and that the former manager of the symphony, Charles A. Ellis, received the sum of \$10,000. The orchestra however, was not entirely forgotten, for the Higginson library of music, which included the scores and musical instruments used by it for thirty-eight years, were given in trust to Charles Francis Adams with instructions to allow the orchestra the free use of them if Adams so desired. The will also provided that in not less than three, nor more than five years the library should be given to the orchestra or sold. The will was made on Oct. 19, 1918, and a codicil was added on Dec. 26, 1918.

Another crisis occurred in 1920 and upon Pierre Monteux, who succeeded Rabaud as conductor in the orchestra's 'French phase', fell the onerous task of overcoming, with the aid of the trustees, a strike of eighty musicians who formally demanded higher wages. The board declared it had no means of obtaining additional funds and the situation was brought squarely into the open when Frederic Fradkin, the concertmaster, refused to rise as Mr. Monteux bade the orchestra acknowledge the applause at an afternoon concert. Fradkin was dismissed and, in protest, a large number of musicians refused to appear at the concert the following evening. However fifty-six were rallied to play for the public already assembled in the hall and an impromptu program was given suitable for performance by a sadly depleted personnel. Only five strikers ever returned to the fold, but Monteux, the trustees and remainder of the orchestra worked tirelessly to build a new ensemble upon the remnants of the old.

#### To Make Opera Grand

(Continued from page 26)  
other illustration of how truly great celebrated singers can be when they play into each other's hands and devote themselves to the service of the composer rather than to their own glorification and to the business of impressing on the listener the sole fact of their celebrity.

#### Power of the Conductor

Naturally, the greater the operatic conductor the stronger his ability to impress his aims on his associates and fashion them to his wishes—for, believe it or not, irrespective of the work produced, the conductor more even than the singer is the mainspring of an operatic performance! What wonders were accomplished by Toscanini when he produced 'Falstaff' and 'Meistersinger' in Salzburg some years ago! He had, to be sure, stage directors of small merit with whom he was able to work hand in glove. He had good singers, too, though both operas have repeatedly been done in New York with far greater ones. But the thing that made these productions forever memorable was the wonder, both musical and dramatical, of their teamwork, the subordinate of every part to the interest of the whole.

I could go on indefinitely citing examples of the sort alike with great singers and with small ones, with minor conductors and with stage directors of no conspicuous talent. But the moral would remain the same. Let

the producers of opera have but the instinct of ensemble and the battle is won. Team work, guided by sensitivity and intelligence, more than anything else, is the ultimate solution of those operatic problems which trouble Mr. Hammerstein. Find the way of establishing such collaboration and the rest will take care of itself.

#### Thomas L. Thomas to Give Forty Recitals in Seventeen States

Thomas L. Thomas, young American baritone, is already scheduled for nearly forty recitals this season in a concert tour to include appearances in Massachusetts, Connecticut, New York, Pennsylvania, Virginia, Georgia, Florida, Ohio, Illinois, Indiana, Wisconsin, Iowa, Missouri, North Dakota, Kansas, Arkansas, and Texas. He will also be heard in Canada.

In addition Mr. Thomas will make many radio appearances, broadcasting regularly from Chicago and Detroit and singing as guest artist with several nationwide programs.

After having been inducted by his draft board Mr. Thomas was rejected by Army doctors because of defective eyesight. In the course of his tour he will give benefit concerts for war-charities and service organizations both in this country and in Canada.

#### Columbia Opera Company Heard in Kansas City

KANSAS CITY, Nov. 29.—Music Hall management presented the Columbia Opera Company in five operatic performances the week of Oct. 15. 'The Barber of Seville' opened the series with Rosemarie Brancato, native of Kansas City, giving an excellent account of the role of Rosina. Well balanced casts appeared in this Rossini opus and also in 'Faust', 'La Traviata', 'Carmen' and 'La Bohème'. Emerson Buckley conducted. Dr. Wictor Labunski, director of the Conservatory of Music, was heard to splendid advantage in a piano recital at the Athenaeum on Oct. 12. Proceeds of the concert were donated to the Sigma Alpha Iota scholarship fund. B. L.

#### Rochester Civic Orchestra Broadcasts

ROCHESTER, N. Y., Dec. 1.—The Rochester Civic Orchestra, Guy Fraser Harrison, conductor, with Jane Fronman as soprano soloist, inaugurated a new broadcast series in November. The new program is entitled 'Musical Pictures' and will introduce a different soloist each week. M. E. W.

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MUSICAL AMERICA

# Several Debuts in Metropolitan's New Season

(Continued from page 5)

Doris Doe was an anchor of strength among the Norns, her companions being two new members of the company, Doris Doree and Margaret Harshaw, both of whom disclosed promising voices. Eleanor Steber, Mona Paulee and Anna Kaskas were the Rhinemaidens, John Dudley and Wilfred Engelmann, the two Vassals. The score was considerably cut.

T.

## Beecham Conducts 'Carmen'

On Thanksgiving night the Metropolitan Opera presented the first 'Carmen' of the season and received the thanks of a large audience for having Sir Thomas Beecham in command in the Pit. It was the Britisher's unflagging musicianship and firm domination of all forces that brought Bizet's masterpiece to life.

The casting of the opera was familiar to those who heard it last season, with two exceptions. Alexander Sved appeared as Escamillo for the first time, making up in energy what he lacked in legato. His stage deportment was the traditional routine except that he fought Don José without a weapon and refused to be knocked down. Lorenzo Alvary made his debut as Zuniga, singing the little music assigned to him with good quality and acting competently. Lily Djanel, in the name part, Licia Albanese, as Micaela, and René Maison as José, were in good voice and contributed reasonably credible characterizations.

K.

## Season's First 'Magic Flute'

Mozart's 'The Magic Flute' had its first hearing of the season on the evening of Nov. 27, with several changes in the cast from last season's revival. Josephine Antoine appeared as The Queen of the Night for the first time. Ezio Pinza sang his first Sarastro and Lillian Raymondi made her debut with the company, as Papagena. Norman Cordon replaced Friedrich Schorr as the High Priest. The remaining roles were as last year, Charles Kullman, Tamino; John Dudley and Louis D'Angelo as the two priests; Jarmila Novotna, Pamina; Eleanor Steber, Maxine Stellman and Anna Kaskas as the three ladies; John Brownlee as Papageno; Karl Laufkoetter, Monostatos; Marita Farell, Mona Paulee and Helen Olheim as the three boys, and Emery Darcy and John Gurney as the two men in armor. Bruno Walter conducted.

In spite of having to dodge the high F in the first aria, and to sing the second aria transposed down a tone, Miss Antoine's Queen of the Night was well done. Mr. Pinza, though somewhat ill at ease with the English dialogue, sang effectively and his very low tones were sonorous and well placed. Miss Raymondi created something of a sensation in the soubrette role and showed vivid personality as well as acting ability. She seems a real addition to the company. Mr. Kullman sang especially well throughout and Mme. Novotna was a charming Pamina. Her best singing was in 'Ach Ich Fühl's', the English words of which escape memory. Mr. Brownlee was the only member of the cast whose words were invariably understandable. In spite of a trifle of over-vivacity, his work was excellent throughout the opera.

H.

## Sodero Conducts Aida

'Aida' was chosen for the popular Saturday night performance on Nov. 28. Matters of chief interest were the initial appearance of Cesare Sodero as conductor with the company and the return of Zinka Milanov, in



Herbert Janssen and Lily Djanel Work at the Roles of Jokanaan and Salomé with Stage Director Herbert Graf and Conductor George Szell. The Revival of the Strauss Opera Will Be Reviewed in the Next Issue

the title role, after an absence of one season. Everyone concerned, except Mr. Sodero and the orchestra, got off to a bad start. Mme. Milanov, Arthur Carron, as Radames, and Karin Branzell, as Amneris, all had difficulties with pitch and there was little of dramatic import in either their address or their demeanor until well into the third act. Mr. Sodero, however, kept things alive and moving. His tempos were well taken and he prevented the performance from falling to pieces by insisting upon attention to his beat.

While Mme. Milanov was credible vocally, for the most part, she was something less than that in other important ways. Her costume, a long, black, bespangled gown, was like nothing every dreamed of by an Ethiopian slave girl and her acting wanted much in the way of characterization and subtlety. Mme. Branzell was at her best in the second act scenes where her rich tones achieved their most telling effect. Norman Cordon was highly effective as Ramfis, and Alexander Sved turned in a movingly dramatic performance as Amonasro. Good work also was done by Lorenzo Alvary (the King), Lodovico Oliviero (Messenger) and Maxine Stellman (Priestess).

E.

## 'Bohème' and a New Musetta

Grace Moore was the Mimi of the season's first 'La Bohème', sung on the evening of Nov. 30. She was in good voice and high spirits, and if a rather robust and dominating spirit for a victim of the once romantic ailment of phthisis, she gave a generally satisfying performance. Her death scene was particularly well contrived. Her one feminine companion of the cast was a newcomer, Frances Greer, who made her debut as Musetta. Somewhat doll-like in appearance, she moved about vivaciously and left no doubt as to the fussiness and violence of the vixen's temper. Her voice was a light one, but clear and sure, with the requisite high notes.

Frederick Jagel's Rodolfo was sung expressively, with warmth and fullness of tone. The Marcello of Francesco Valentino and the Schaunard of George Cehanovsky were again examples of satisfactory routine. The Colline of Norman Cordon possessed something more than that, especially in the still pathetic farewell to the coat. The two small parts of Benoit and Alcindoro were bodied forth with his customary unction by Salvatore Baccaloni. Cesare Sodero took over the musical leadership as his second assignment in the Metropolitan pit,

and the results were generally pleasurable.

## Wilkins and Gerard Debuts

Making her Metropolitan debut as a pinch-hitter for a famed prima donna was the double-barreled fortuity which thrust Marie Wilkins, young Kansas soprano, into the Manhattan operatic spotlight on the evening of Dec. 2. The opera was 'Lakmé' and the prima donna was Lily Pons, who was unable to appear in the title role because of a cold. Miss Wilkins assumed the part on twenty-four hours' notice. Another debutant of the evening was Jacques Gerard, French-Canadian tenor, in the leading male role of Gerald.

The usual dicta of criticism must be suspended in this instance, so far as Miss Wilkins is concerned. She was on what is appropriately known as a spot, and she is deserving of all congratulations for having gone through with the performance at all. Naturally, she was nervous, vocally stiff and somewhat uncertain, especially in the beginning. But she warmed to the stage and did some attractive singing, within a small frame, as the opera progressed. She also managed many effective bits of dramatic business. One looks forward to hearing her again under normal conditions.

Mr. Gerard is a well-routed singer of the authentic French school. His voice, with the characteristic nasal quality, is ample in size and more than

adequate technically for the Delibes music. His style of acting would be much improved if certain operetta and ballet-like characteristics were suppressed. The performance was dominated, vocally and dramatically, by Ezio Pinza's Nilakantha. Irra Petina was an effective Mallika. Lesser roles were portrayed by Marita Farell, Lucille Browning, Doris Doe, George Cehanovsky, John Garris, Lodovico Oliviero, John Dudley and Wilfred Engelmann. Wilfred Pelletier conducted.

E.

## MAINE ASSOCIATION HOLDS FIRST DRIVE

### Bath Concert Group Secures List of 800—Malczynski to Launch Course

BATH, ME., Dec. 1.—More than 800 members, a near-capacity subscription, were enrolled in the first annual membership campaign of the Bath Cooperative Concert Association. Mrs. George Baer Connard, president, held the week of Nov. 16.

Artists chosen for the initial celebrity series were: Witold Malczynski, Maria Gambarelli, and Igor Gorin. Members of the Bath concert association will enjoy reciprocity privileges with other Maine Community and Cooperative Concert Associations in Portland, Lewiston, Augusta, and Waterville. Beatrice A. Patterson, Cooperative Concerts representative, directed the highly successful subscription drive.

Members of the local executive committee, in addition to Mrs. Connard, are: Boyd L. Bailey, first vice-president; Mrs. Joseph I. Smith, general chairman; Mrs. William Turpie, secretary; Harry L. Day, treasurer; Mrs. Alexander MacDonald, publicity chairman; Mrs. James A. Gillies, Jr., dinner chairman; Mrs. Donald B. Young, appointments chairman; and Mrs. Leonard F. Wetherbee, concert presentation chairman.

## Philharmonic League Holds Session

The Philharmonic-Symphony League of New York began its first season on Oct. 27 with a luncheon at the Hotel St. Regis at which Mrs. John T. Pratt, chairman, presided. Olga Samanoff Stokowski was the speaker. Mrs. Pratt outlined the purposes of the league. Eugene List, pianist and now a Sergeant in the Army, played music by Chopin.

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# NEW MUSIC: Songs, Choral Arrangements and Transcriptions Vary Fare

## MENOTTI SALTA LULLABY AND A NEW DANIELS CHORUS

**O**f exceptionally tender charm is the little lullaby for solo voice, 'Flower of Love', with both music and Italian lyric by Menotti Salta and an English version of the text by Lucille Manners, which is published by J. Fischer & Bro. There is an appealing wistfulness in the delicately molded vocal line, while the gently swinging accompaniment is simply written but of a warmly harmonic character. It is for a voice of medium range, the compass being from middle C to the E of the top space, with a final high note of F, for which an optional lower ending is given.

The same house issues a noteworthy new choral work by Mabel Daniels, 'When Diana's Silver Light' ('Dum Dianae vitrea'), for three-part women's chorus, and a set of Eight Responses in Modal Style by Joseph W. Clokey. Miss Daniels has used a manuscript of Benedictbeurn of the 12th century for her text and has woven a contrapuntal setting, hovering between five-four and four-four and three-four time, that is marked not only by excellent craftsmanship but also by a distinctive beauty in the manner of an earlier age but with the spirit of the more human warmth of today.

As for Mr. Clokey's modal Responses, for four-part mixed choir, they have beauty, a chaste simplicity and uncompromising dignity and are to be commended to the attention of all Episcopal choirmasters.

## TWO UNKNOWN MOZART CHORUSES PUBLISHED FOR FIRST TIME

**T**WO hitherto unpublished sacred songs for mixed chorus by Mozart, with optional organ accompaniment, have recently been published by Hamilton S. Gordon, Inc., and released through the Edward B. Marks Music Corporation. They have been edited by Felix Guenther and C. A. Rosenthal and provided with English lyrics by Gabriel Fontrier. One is titled 'O Lamb of God' and the other, 'Jehovah Reigns Forever'. They are to all intents and purposes two chorales, of dignified simplicity and beauty, straightforward in design. Where the manuscripts were found is not divulged.

## FAVORITE CHRISTMAS CAROLS NEWLY ASSEMBLED AND EDITED

**U**NDER the title, 'Christmas Joys', an exceptionally well chosen collection of favorite Christmas songs, as arranged and edited with admirable judgment by Edward S. Breck, is published by Carl Fischer. Here within one cover and within a framework formed by Pergolesi's 'Glory to God in the Highest' at the beginning and Handel's famous 'Hallelujah' chorus at the end are brought together some thirty-two of the most loved Christmas carols and hymns in arrangements that almost anyone could play or sing. And separate parts for one or more



Mabel Daniels      Mario Castelnovo-Tedesco

orchestral instruments are also available.

Along with such old English favorites as 'The Boar's Head Carol', 'The Cherry Tree Carol' and the piquant 'Coventry Carol' and others are the old Welsh 'Deck the Halls', the Provençal 'March of the Three Kings' and 'Bring a Torch', the old French 'The Holly and the Ivy' and 'The Sleep of the Child Jesus' and Praetorius's 'A Sprig Arose to Glory'. Then there are Handel's 'Joy to the World' and, of course, 'Silent Night' and 'The First Noel', and even Adam's 'O Holy Night' is here. Altogether, it is one of the most representative and attractive collections yet published.

## A CASTELNUOVO-TEDESCO SONG AMONG THE GALAXY NOVELTIES

**A**MONG new songs published by the Galaxy Music Corporation is a setting of Milton's sonnet, 'When I Consider How My Life Is Spent' by Mario Castelnovo-Tedesco in a semi-declamatory style that seems peculiarly fitting for the text. As the song proceeds and the accompaniment takes on constantly greater significance the music achieves more and more distinctive eloquence. It is a strongly individual setting of a noble poem, for low voice.

Other Galaxy novelties are 'Close Your Sleepy Eyes' by Francis Grimon and 'Good Fortune Is a Giddy Maid' by Clarence Olmstead, both for low or medium voice. The first is an irresistibly appealing lullaby of haunting melodic and rhythmic charm, with words by Audrey MacGregor, while for a poem by Heine, as done over in a smart English version by Louis Untermeyer, Mr. Olmstead has provided a setting that is aptly capricious, gay and more soberly significant by turns, and of uncommonly piquant effect.

## NEW MATERIAL FOR VIOLISTS FROM VARDI'S REPERTOIRE

**V**IOLA players will accord a warm welcome to four pieces from the concert repertoire of Emanuel Vardi that have just been published by the Joseph Patelson Music House. Two of them, an Etude Caprice, No. 1, in E Minor, by Marius Vitetta, and a 'Blues' Prelude and Fugue by Herbert Haufrecht, are original compositions for the viola; the other two, Chopin's

posthumous Nocturne in C Sharp Minor and Benedetto Marcello's Sonata in F Major, originally written for the cello, have been arranged for the instrument by Mr. Vardi.

It is felt that these compositions and arrangements represent pioneer work for the viola, designed, as they are, to extend the technique of the instrument in making use of its entire range. The charming Marcello sonata and the Chopin nocturne have been arranged by Mr. Vardi with authoritative judgment and artistic taste, and he has also edited and fingered the interesting 'Blues' Prelude and Fugue by Haufrecht. Then the Vitetta Etude Caprice affords the technically accomplished violist opportunity such as is rare indeed for the brilliant display of his prowess. These four pieces, in fact, offer a representative cross-section of a widely ranging viola repertoire. In all of them the piano is a collaborating instrument.

## NEW SACRED SONGS BY FRANK LA FORGE

**N**EW sacred songs by Frank La Forge, 'Come Unto Me', a setting of words from the Bible, and 'Prayer', with text from the Episcopal hymnal, have just come from Carl Fischer. The first makes effective use of a slightly varied form of the 'Dresden Amen' for the instrumental introduction, and both of them have the happy combination of flowing melodic beauty and controlling churchly dignity characteristic of all the composer's sacred songs. They are written for medium voice.

Mr. La Forge has also added to his series of illuminating arrangements of Celebrated Songs and Arias published by the same firm two ariettes by Grétry, from the operas 'Zémire and Azor' and 'Richard the Lion-Hearted'. These charming ariettes for soprano, almost naïve in their wistful melodic simplicity, have been judiciously and practically edited, like their companions in this series, and are presented in most attractive form. Mr. La Forge has provided English versions of the French texts, which are also given.

## CHORALE PRELUDES BY BACH ARRANGED FOR PIANO SOLO

**S**O widespread has become the appeal of the chorales employed by Bach in his various organ compositions and church cantatas that the compilation of a representative group of those he used instrumentally as arranged for piano solo and published by the Edward B. Marks Music Corporation has an interest and value of special timeliness. The title used is simply Twenty-Four Chorale Preludes by J. S. Bach, and the book is issued as No. 5 in the firm's Classic Master Series.

All but three are from organ preludes, the three exceptions having been written to be played by the orchestra in cantatas, and in these simple and straightforward versions for the piano the attempt has been made to achieve faithful reproductions of the way Bach himself would probably have played them.

The three included that were written for orchestra are, 'Jesus, Joy of Man's Desiring', 'Jesus Christ, the Son of God' and 'Mortify Us Through Thy Grace'. Among the others are, 'In Dulce Jubilo', 'In Thee Is Gladness', 'A Mighty Fortress Is Our God', 'Now Thank We All Our God', 'Awake, the Voice Commands' and 'From Heaven the Angel Troop Comes Near'.

## TWO-PIANO TRANSCRIPTIONS MADE BY MEDNIKOFF

**A**DMIRABLY contrived transcriptions for two pianos of the familiar 'Serenata' by Moszkowski, the

aria, 'My Heart Ever Faithful', from J. S. Bach's 'Pentecost' Cantata, and 'Le Cygne' by Camille Saint-Saëns have been made by Nicolai Mednikoff and published by Carl Fischer.

In the first two the parts are of equal difficulty, while in 'The Swan' the first-piano part is kept very simple throughout and the arpeggiated figures given to the second piano make its part somewhat more difficult, although the figures have been divided between the two hands so adroitly as to enable the player to play them smoothly with comparative ease. The Bach aria, treated, like the others, with unerring artistic taste, has been given a dignified arrangement that is harmonically full and round but not unduly difficult to play. These transcriptions of but moderate difficulty of long-favorite compositions are all eminently usable and effective additions to the two-piano repertoire and are to be warmly commended to those in quest of just such material. L.

## NEW MUSIC RECEIVED

### For Miscellaneous Groups, Sacred:

'Laudate Dominum in Tympanis', festival motet for three antiphonal choirs by Palestrina, and 'Domine Quid Multiplicati', motet for three antiphonal choirs by Orlando di Lasso, arr. and edited by Maynard Klein. 'Praise the Name of the Lord', by A. Yesoaloff, and 'When Israel Went Forth Out of Egypt', by Alexander Nikolsky, anthems for two sopranos, two altos, two tenors and two basses, arr. and ed. by N. Lindsay Norden. 'Gladstone Light', by H. Veflyea, for two sopranos, two altos, three tenors and three basses, and 'Forever Is It Meet', by Alexander Kopyloff, for two sopranos, one alto, three tenors and two basses, arr. and ed. by N. Lindsay Norden. 'Magnificat', eight-part chorus for mixed voices, by Winfred Douglas (C. Fischer).

'Sanctus', by P. Chesnokoff, arr. for chorus of mixed voices, soprano, alto, two tenors and one bass, by A. Gretchaninoff (H. W. Gray).

'O Thou Who Camest from Above', motet for soprano, alto, tenor and two basses, by Edward J. Dent (Oxford: C. Fischer).

'Wake Now, Ye Shepherds', Bohemian Christmas carol, arr. for soprano, alto, two tenors and two basses and children's choir, by Ralph G. Winslow (C. Fischer).

'A Choral Invocation', for two sopranos, two altos, two tenors and three basses, by Ralph E. Clewell (H. W. Gray).

### For Three-Part Women's Voices, Sacred:

'Sunday on Lake Geneva', by Franz Bendel, arr. by Nicholas Douty (Ditson).

'Jerusalem', by Henry Parker, arr. by James C. Warhurst (Presser).

'How Long, O Jehovah', with soprano solo, by Walter Helfer. 'Lift Thine Eyes to the Mountains', from Mendelssohn's 'Elijah', published separately (C. Fischer).

### For Four-Part Men's Voices, Sacred:

'The Soul Triumphant', with baritone solo, by T. Tertius Noble (H. W. Gray).

'Heavenly Light', by A. Kopyloff, arr. by Peter J. Wilhousky (C. Fischer).

### For Unison Singing, Sacred:

'I Sing of a Maiden', carol with solo voice and descant, by Joseph Needham Cooper (Oxford: C. Fischer).

'Rejoice, the Lord Is King', with soprano solo, by Lawrence Keating. 'O Praise the Lord', by Frederic Groton (Presser).

'Hymn of Peace', by Ralph E. Marryott. 'How Shall I Fitly Meet Thee', from Bach's Christmas Oratorio, published separately (Ditson).

'Peace I Leave With You', by Frances McCollin, prize-winning anthem in the 1941 Capital University Competition. 'Christ, Whose Glory Fills the Skies', by T. Frederick H. Candlyn. 'Teach Me to Love', by William A. Schroeder. 'Gloria' and 'Agnus Dei' from Mozart's Mass in C Minor, published separately with piano accompaniment. Choral Responses (Opening of Service, Sets 1 and 2, Prayer and Close of Service, Set 2), from repertoire of Fourth Presbyterian Church, Chicago, by Eric DeLamarter (C. Fischer).

'Rest in the Lord' and 'My Soul Is Alistir for God', by William Stickles (Schroeder & Gunther).

'A Hymn of Faith', by Martin Shaw. 'The Divine Image', motet by Edward J. Dent. 'O Christ Who Holds the Open Gate', by Rona Ward, poem by John Masefield. 'Before the Palms of the Stars', Christmas carol by Harold Barker, poem by Christina Rossetti (Oxford: C. Fischer).

'Ave Maria', by Frank V. O'Connor (De Paul University Press: C. Fischer).

## Just Published

- Sheep May Safely Graze** ..... high-low ..... J. S. Bach  
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- Good Fortune is a Giddy Maid**  
medium or low ..... Clarence Olmstead

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## AMONG BOOK RELEASES

### Beethoven in France

THE story of Beethoven in France, as presented by Leo Schrade in his recent book of the same name, (New Haven: Yale University Press) is fundamentally the story of French thinking and French philosophy for the last 100 years. Beethoven in France is "the growth of an idea", as the subtitle indicates, but that idea is dependent entirely upon the philosophical approach of the individual French writer. In fact, the reader lays down the book wondering if the French concert goer has ever listened, or been allowed to listen, to Beethoven's music without being told what his approach should be. Has he ever heard Beethoven's music as it really is, unbiased, unprejudiced? Perhaps this literary approach was necessary, and I rather suspect that it was, since the French people, musicians included, have always been exceedingly volatile with a pen. But this glibness, combined with a penchant for philosophical discourse, often takes one far from the music itself.

No greater evidence could be given of the dependence of French musical appreciation upon a literary approach than that cited in the first chapter of Schrade's book. For the first two decades of the Nineteenth Century, Beethoven's music was little appreciated in France and rarely played. His music was considered harsh and its forms of ugly proportions. The French accepted Mozart because in his music they saw that Italian style which to them was the only true and accepted style. But there was no Italianism in Beethoven. The popularity of his music must wait, therefore, until the Italian school faded into the background. Then, and then only, did Beethoven ascend by means of literary romanticism to that pinnacle which he held so long. The acceptance of his music began with the regular performance of the Société des Concerts, founded in 1828, when Habeneck gave Beethoven's compositions the foremost place in his musical repertory. From then on, men of letters, beginning with Berlioz and continuing through a galaxy of brilliant French writers, used the discussion of the music of Beethoven as a means of conveyance for their own ideas. Now it was romanticism

that his music portrayed, now Saint-Simonism, now the pessimism of the late Nineteenth Century; but always his music is irretrievably bound up with the philosophical idea then paramount.

The author has handled this difficult subject well. The ramifications of the union of music, philosophy and literature are vast. They must be hinted at if not actually dwelt upon in detail. And could such a union have occurred anywhere else but in France? We think not. It makes strange yet absorbing reading.

HELEN E. BUSH

### A Treasury of the World's Folk Song

THE results of years of intensive search by Leonhard Deutsch in the musical folklore of the world are crystallized, after a meticulous process of sifting, in a monumental volume bearing the title, 'A Treasury of the World's Finest Folk Song', which has just been released by Howell, Soskin, Publishers. Dr. Deutsch not only collected the material but he has also made all the piano arrangements, while Claude Simpson has written the general introduction and also a dissertation, descriptive and historical, on each of the different national groups. The English lyrics for the foreign texts are the work of Willard Trask, and imaginative illustrations have been supplied by Emery I. Gondor.

It is impressively manifest that a tremendous amount of labor on the part of the compiler and his collaborators has gone into the making of this book, and it is safe to predict that it will take its place as one of the most informative folksong source books that have yet been published, and this partly because of its comprehensive geographical range. Some thirty-four nations, many of which are not functioning as independent entities for the time being, are represented by a total of 171 songs, so that to all to whom the investigation of folk music is a stimulating experience the book offers a wide field for exploration.

Inasmuch as the editor's object has been, first and always, to include only what is of the finest musical essence, rather than to make any attempt to exhibit "characteristic" popular or national songs, the book would seem to be the first international collection of folksongs assembled on strictly musical principles. As an apparent result of the motivating criterion most of the songs chosen are from the less familiar or entirely unfamiliar ones of the countries represented. Of course critical opinions may differ widely as to essential musical values and it is probable that many musicians will think that the choice of material has been somewhat academic in a number of instances. However, the work is undeniably a noteworthy achievement of far-reaching significance.

Dr. Deutsch has made piano arrangements of artistic purity of style, Dr. Simpson's exhaustive notes are illuminating, and Mr. Trask has acquitted himself admirably of his difficult task.

### Many Unfamiliar American Folksongs in 'Our Singing Country'

AFTER an interval of seven years since the publication of the first volume, a second volume of American ballads and folksongs collected and compiled by John A. Lomax and Alan Lomax who have been recording folk material for the Archive of American Folksong in the Library of Congress since 1933, has come from the press of the Macmillan Company. The two

hundred and fifty songs in the collection, which is issued under the title, 'Our Singing Country', are offered as a cross-section of current American folk balladry, poetry and music. The tunes have been set down and arranged by Ruth Crawford Seeger. In order to collect this material the compilers obviously have explored the possible sources pretty exhaustively, taking in round-ups on cattle ranches, lumbercamps, mining towns, rice fields, Negro honkytonks and mountain settlements, with outside trips to Haiti and the British Bahamas. The results given here are not only interesting but in many instances intriguing, and inasmuch as the majority of these songs have never gained currency outside of their home sections the book presents a peculiarly enlightening survey of folk expression in music in this country.

C.

and Triads, and An Approach to Creative Music. The subject of rhythm is particularly well treated, while many valuable suggestions are given for practice in the recognition of intervals. A concise little glossary of musical terms is also included. This is a book of vital practical value to teachers. It is published by C. C. Birchard & Company.

C.

### 'Songs of American Folks'

That the war prompts a particular trend among publishers would be hard to say, but certain it is that collections of American folk songs and native airs of all sorts, are becoming increasingly popular. Add to these 'Songs of American Folks' by Satis N. Coleman and Adolph Bregman, a good compilation of the words and music of forty-seven American folk-songs, with handsome illustrations by Alanson Hewes. They are chosen from every corner of the land and represent almost every mood.

W.

### Beethoven Biography for Children

'Ludwig Beethoven and the Chiming Tower Bells' by Opal Wheeler (New York: E. P. Dutton) is a partial biography of the life of Beethoven for children, with various musical works scattered throughout to enlist the interest and sympathies of young folk with a dawning appreciation for music. The illustrations by Mary B. Greenwalt are good, but the text is excessively sugary.

W.

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## ROSSINI OFFERED IN SAN ANTONIO

'Barber of Seville' Sung—  
Roth Quartet Plays—  
Recitalists Appear

SAN ANTONIO, Dec. 5.—The innovation of Sunday afternoon musical events inaugurated by Friends of Music, Mrs. James E. Devoe, sponsor, was cordially embraced at the opening presentation of 'The Barber of Seville' on Nov. 1, given with a cast including Hilda Reggiani, Lucille Browning, Victor Laderoute, Carlos Ramirez, John Gurney, Louis D'Angelo, Wilson Angel and piano-duo accompaniment played by Walter Ducloux and Alexander Zakin. Désiré Defrère was the stage director. Both singing and acting were excellent.

The Roth String Quartet was presented on Nov. 16 at San Pedro Playhouse under the sponsorship of Trinity University which is a merger of the University of San Antonio and Trinity University of Waxahachie. In honor of Carl Venth, late Dean of Music at the University of San Antonio, his 'Quartet in Modo Antiquo' was played in addition to works by Haydn and Tchaikovsky, all given a beautiful performance.

### Amaya and Troupe Dance

Carmen Amaya and her troupe of gypsy dancers and musicians were loudly acclaimed upon appearance at the Municipal Auditorium on Thanksgiving night. The event was sponsored by Mrs. James Devoe. Under the same sponsorship Nathan Milstein was introduced to a large audience on Nov. 29 at the Municipal Auditorium. Vivaldi, Bach and Lalo were the principal composers represented. Briefer works and many encores extended the program, which was in entirety, brilliantly played.

Eleanor Steber opened the musical season with the first concert of the Tuesday Musical Club Artist series on Oct. 27 at San Pedro Playhouse. She was warmly applauded for the versatility of her program and beauty of her singing. James Quillian played piano solos in addition to the accompaniments. GENEVIEVE M. TUCKER

### Parkersburg Symphony Suspends Activities

PARKERSBURG, W. VA., Dec. 2.—The two-year-old Parkersburg Symphony, David Daniels, conductor, has suspended activities for the duration of the war. The departure to the armed services of a large number of the musicians of the semi-professional group was responsible for this decision by the Symphony's board of directors. Mr. Daniels went to Huntington, W. Va., to direct the WPA music unit there. This season the

Community Concert series will present the Nine O'Clock Opera Company, Lansing Hatfield and Robert Goldsand, as well as twelve other events in surrounding communities.

## LAUNCH RECITALS IN SAN FRANCISCO

### Heifetz Opens Opera Association Series—Ensemble Groups Appear

SAN FRANCISCO, Dec. 3.—Some fine solo artists opened the Opera Association's concert series, first to come being the ever welcome Jascha Heifetz, who played three small works by Scarlatti, the Brahms A Major Sonata, Vieuxtemps' Concerto No. 5, the Bach G Minor solo Sonata, and smaller works. Emanuel Bay was his unfailingly excellent co-artist.

Extraordinarily interesting from every standpoint was the joint recital given by Larry Adler and Paul Draper, harmonica virtuoso and tap dancer, respectively, with John Colman as the assisting pianist. The amazing pair appeared on the Sunday afternoon series in the Curran Theater.

### Lotte Lehmann Welcomed

On the same series one week later, Lotte Lehmann again revealed her consummate artistry in a song recital, with the aid of the superb accompanist, Paul Ulanowsky. Her program was not limited to German Lieder, but included French songs and Russian songs in English.

Carmen Amaya and her dance troupe and General Platoff's Don Cossacks recently appeared in the War Memorial Opera House, also under the Opera Association auspices.

Town Hall introduced Fray and Shaw on its Uplifters Series in the Curran Theater. As a team of pianists they were perfectly matched. Their program was entirely of Braggiotti transcriptions.

A seventeen-year-old pianist, Donna Dolfer, impressed auditors in recital at the home of Mrs. Marcus Koshland under Blanche Oppenheimer's management. The Los Angeles girl proved an excellent musician as well as a skilled technician, and revealed in her choice of contemporary works musical discrimination. These were Poulenc's Caprice in E, Baruch Klein's 'Not Too Slowly' and 'Very Fast', Griffes's 'Vale of Dreams', Korngold's 'Mummenschantz', Weiss's 'Prelude' and Ravel waltzes.

The San Francisco Trio has announced the acquisition of Willem Van den Burg as 'cellist, replacing Boris Blinder, who resigned to join the San Francisco String Quartet. The Trio's personnel includes Alice Morini, pianist, and William Wolski,

violinist, in addition to Mr. Van den Burg, former solo 'cellist of the San Francisco Symphony.

MARJORIE M. FISHER

and Milada Mladova. In addition to the ballets mentioned the repertoire included 'Rouge et Noir', 'Beau Danube', 'Scheherazade', 'Carnival', 'Les Elfes', 'Nutcracker Suite', and other standard works.

M. M. F.

## Kurt Baum Appearing Widely in Opera Roles

### Czech Tenor of Metropolitan Opera Also Fills Recital Dates and Is Soloist with Orchestra

Kurt Baum, Czech tenor, who made his debut at the Metropolitan Opera last season in 'Der Rosenkavalier', has embarked upon an active season. In addition to his appearances with the Metropolitan Opera and in many recitals, his operatic engagements in-



Kurt Baum

clude those with the Montreal Opera Company, the Connecticut Opera Association at Hartford, the Community Opera Association of Trenton, N. J., as Manrico in 'Trovatore' with the New Haven, Conn., Opera Company, and appearances in 'Aida', 'Tosca' and 'Trovatore' on tour.

He is also scheduled for an appearance as soloist with the Philadelphia Orchestra to be conducted by Eugene Ormandy in Philadelphia on Jan. 9. On Jan. 28 he will give a joint recital with Bidu Sayao for the Harlem Philharmonic, and will appear on the Willimantic, Conn., Community Course on Dec. 15.

Mr. Baum recently sang for the Community Concert Series at Fostoria, O.; Peru, Ind., and at Lexington, Ky. He appeared as soloist with the Bridgeport Symphony at a benefit for 'Wings of Norway' at Bridgeport, Conn., on Oct. 26; for the Jewish Community Center of Detroit on Nov. 10 and in Beloit, Wis., on Nov. 17. He was soloist in Montreal on Nov. 6 under Eugene Ormandy in a performance of the Beethoven Ninth in the Montreal Festival series before an audience of 10,000. Mr. Baum's first recordings include an excerpt from Borodin's 'Prince Igor' and an Etude of Scriabin, set to English lyrics.

## BALLET RETURNS

### Monte Carlo Company Revisits San Francisco

SAN FRANCISCO, Dec. 4.—The Monte Carlo Ballet Russe paid its third visit this year to the War Memorial Opera House for a series of eight performances between Nov. 19 and 25.

'Rodeo' by, and with Agnes de Mille, was the hit of the season. Nijinska's 'Chopin Concerto' and 'The Snow Maiden' to Glazunoff music, were welcomed as additions to the repertoire. Other triumphs of the week were Alexandra Danilova's first performance as Giselle in the revival of the ballet of that name. Sharing ballerina honors during the week were Mia Slavenska, Nathalie Krassovska

## SEVITZKY CONDUCTS NEW CADMAN WORK

### His 'Aurora Borealis' Played in Indianapolis with Composer at Piano

INDIANAPOLIS, Dec. 1.—The Indianapolis Symphony, Fabien Sevitzky, conductor, inaugurated a new series known as "industrial concerts," the first of which was sponsored by the P. R. Mallory and Co., Inc., and heard by 1,600 of the employees, on Nov. 30 at the Murat Theater.

The event brought the first hearing of Charles Wakefield Cadman's 'Aurora Borealis', scored for piano and orchestra, with the composer at the former. The work, an impressionist fantasy, describes the region of the Northern Lights where a siren dwells seated upon a throne of ice and whose mysterious chant lures adventurers to a frosty doom. Constructed in the modern idiom, the work abounds in beautiful melodic passages, finely orchestrated, and with the piano an important solo instrument. The composition, of about ten minutes duration, was well played and equally well received by the capacity audience which continued its enthusiastic applause until the composer played Herbert's piano arrangement of his 'At Dawning' as an encore.

The remainder of the program brought Rossini's 'William Tell' Overture, Schubert's 'Unfinished' Symphony, Brahms's 'Hungarian Dances', Nos. 2, 6, 7; Dubinsky's 'Stephen Foster' Suite No. 1 and Strauss's 'Tales from the Vienna Woods'. P. S.

## Meeting Held for Opera Activities of NYSTA

A preliminary meeting of students interested in the operatic activities of the New York Singing Teachers' Association was held Oct. 1, at the Salle des Artistes. The meeting was for the purpose of having Désiré Defrère hear candidates and begin casting. The opera school opened on Nov. 1. Students unable to attend this meeting will be given a hearing at a later date.

### Wilson Woodbeck to Tour

Wilson Woodbeck, Negro baritone, who last Spring appeared in fifteen cities in Canada and in ten in the United States with such success that he earned a repeat performance in each city this season, has added other cities to his itinerary of activities for 1942-43.

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## New York Studios

Pupils from the studios of Queena Mario are actively engaged. Andzia Kuzak was heard as Gabrielle in the New Opera Company's performances of 'La Vie Parisienne'; Audrey Bowman, dramatic soprano, was heard on the Metropolitan Opera Auditions of the Air on Dec. 13; Vivian Bower, contralto, appeared at the Academy of Music in Brooklyn with the La Scala forces as Lola in 'Cavalleria Rusticana' and as Siebel in 'Faust'. She has also been frequently heard this Fall over the Red Network in a sustaining program. Edward Kane, tenor, has returned to New York from Buenos Aires after singing in the Teatro Colon opera season. He made his final appearance as soloist with the Buenos Aires Symphony under Fritz Busch in the 'St. Matthew Passion'. He is now on an extended concert tour of the South, taking him to Georgia, South Carolina, Mississippi, and Kentucky. The Mario Opera Company will present operatic evenings in several schools and colleges starting the end of February.

\* \* \*

Carlotta Franzel, Negro soprano, and Walter Cassel, baritone, the latter recently engaged by the Metropolitan Opera, both from the La Forge-Berumen studios, gave a program with Frank La Forge, composer-pianist, at Derby, Conn., under the auspices of the Women's Club recently. Mr. La Forge gave the first of a series of lectures in Darien, Conn., on Nov. 15. His subject was 'Traviata', excerpts of which were presented by Mabel Miller Downs, soprano; Mr. Cassel and Cecil Gordon, organist.

\* \* \*

John Herrick, baritone from the New York studio of Harriet Eudora Barrows, opened what had promised to be one of his busiest seasons in

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Philadelphia on Oct. 14 giving a recital at Wannamaker's. On Oct. 18 he was soloist at Christ Church, N. Y., in Debussy's 'L'Enfant Prodigue', and on Oct. 29 he shared a program in the first concert of the American Artist Series at the Brooklyn Academy of Music. On Nov. 3 he gave a recital in London, Ont., and the program was repeated in St. Thomas, on Nov. 4. On Nov. 21 he was soloist with Erno Rapee and an orchestra in Providence, R. I. Mr. Herrick joined the Army on Nov. 24.

### Hafford Plays in New Rochelle

Mary Gale Hafford, violinist, with Otto Herz, pianist, was presented in three recitals by the Jeanne Dawson School of Music in New Rochelle, N. Y. The first program on Nov. 6 comprised works of Bach, Mendelssohn, Eddy Brown, Boulanger and Wieniawski while the second appearance on Nov. 20 presented music by Tartini-Kreisler, Busoni, Vieuxtemps, Burleigh, Stravinsky, Milhaud, Wieniawski and Paganini-Kreisler. The third recital on Dec. 4 included Tchaikovsky's Concerto, Chausson's 'Poeme', Haydn's Sonata in G and a group by Bloch, Bennett, Pillois and Castelnuovo-Tedesco.

### William Engel to Teach at Hamilton College

CLINTON, N. Y., Dec. 5.—William Engel, Washington, D. C., has been appointed instructor in music at Hamilton College, near Utica, N. Y., during the illness of Berrian Shute. Mr. Engel will conduct the music courses and Paul Fancher, who retired last June, will commute from his home in Pennsylvania each week to lead the choir. Messrs. Engel and Fancher will teach only during the first semester as it is expected Mr. Shute will be able to resume his duties in February.

E. K. B.

### Extend Bauer Classes at Peabody

BALTIMORE, Dec. 5.—The piano master classes conducted by Harold Bauer at the Peabody Conservatory of Music for the first time this season, have been so successful and have created such interest that it has been decided to extend them for three more sessions. As they will close on Dec. 21, new students will be admitted for the extended period, as well as the members of the class who have already indicated their desire to continue.

### Dr. Riccio Joins Faculty of Institute of Musical Art

The Institute of Musical Art of the Juilliard School of Music announces the appointment of Dr. Peter M. Riccio to the staff of the languages and diction department. Dr. Riccio, an assistant professor of Italian at Barnard College and a member of the faculty at the Juilliard Graduate School, will teach Spanish and Italian, elementary diction and grammar.

### Mauro-Cottone and De Caro in Joint Recital

Aurora Mauro-Cottone, pianist, and Ugo De Caro, tenor, were recently heard in a joint recital for the benefit of the International Center, branch of the YWCA. The capacity audience warmly applauded these two young artists and demanded many encores after a most generous program.

### Hazel Griggs Returns from Tour

Hazel Griggs, pianist, has returned from a concert tour which included a concert in Minneapolis, for over 1,000 young people, and a master class for 200 piano teachers convened for the annual meeting of the Minnesota State Music Teachers' Association.

### To Tour in March

Wanda Landowska, harpsichord player, will make her first nationwide tour since her return to America in November, 1941, after a sixteen-year sojourn abroad. She will make her tour, shortly after a Carnegie Hall

come a noted music center. At the time that Mme. Landowska lived abroad, both Manuel De Falla and Francois Poulenc composed concertos especially for her, and she also collaborated in writing, with her late husband, Henri Lew, an historical work, 'Ancient Music'.

### Fry Pupils Active

Among pupils of Caroline Beeson Fry who are actively engaged are Kathleen Roche, who has begun a tour of twenty-two weeks duration as lead in the U.S.O. show 'Hit the Deck'. Mary Roche, soprano, is at Hollywood under contract to Columbia Pictures. Roy Carl Siefert, baritone, has been with the 'Grandpa's Follies' review for the past two months in Philadelphia. William Mercer, baritone, formerly of the St. Louis Municipal Opera, who is working in a war plant near Litchfield, Conn., has accepted a position as soloist at the Methodist Church of Torrington. Charlotte Read has been engaged as soloist and choir director of the Mt. Kiscoe, N. Y. Presbyterian Church, and James Holden, tenor, in the same capacity by the Presbyterian Church of Cartersville, Ga. Ann Beeson, soprano, has been chosen as soloist of the Presbyterian Church of Johnson City, Tenn.

### Filerman Joins Minneapolis Faculty

MINNEAPOLIS, Dec. 5.—Peter Filerman, principal violist with the Minneapolis Symphony, has joined the Minneapolis College of Music faculty. Mr. Filerman studied with Hugo Kortschak, Ludwig Becker, and Alexander Sebald, and has been a member of many major orchestras.

### Dunkley Book Published

Ferdinand Dunkley's book on singing, 'The Buoyant Voice', has recently been published. The English-American organist and composer is now a resident of New Orleans.

H. B. L.

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# ACADEMY OF VOCAL ARTS

# Federation Holds 'Music for Victory' Luncheon

**Edward Johnson, Mrs. Lytle Hull, Conductors, Educators and Radio Executives Are Among Speakers — Metropolitan Opera Head Pleads for Greater Stress on Culture**

A PLEA for greater stress on the cultural arts as an instrument for improved morale was made by Edward Johnson, general manager of the Metropolitan Opera, at the 'Music for Victory' luncheon and Forum of the Liberty District of the National Federation of Music Clubs held on Nov. 19 at the Henry Hudson Hotel.

Some 300 persons applauded Mr. Johnson as he said: "We shall not make morale any better by making people continually conscious of the war. We must give them something within themselves that will enable them to meet the vicissitudes of war." A half dozen speakers shared with Mr. Johnson the luncheon program, among them Mrs. Lytle Hull, president of the New Opera Company, who emphasized the cordial relations existing between her own and the older opera enterprise, and how generous the attitude of the latter's officers. She reviewed briefly the New Opera's achievements, stating that it was currently offering employment to 200 young Americans. She also told of the competition in progress to secure a one-act American opera for presentation next year.

Leon Barzin, director of the National Orchestra Association, emphasized especially the value of music in producing the right frame of mind in young people for the peace that is to come after this war.

Other luncheon speakers were two past presidents of the federation, Mrs. Edgar Stillman Kelley and Mrs. Ruth Haller Ottaway; James Fassett, music director of the Columbia Broadcasting System, who pledged the cooperation of Columbia's network in the Festival of the Air which the federation is to present during National Music Week, 1943, and Melvin Vickland, night program manager of the music department of the Mutual Broadcasting System, who gave similar assurance of cooperation.

## Discuss 'Victory' Program

Nine speakers presented various phases of the 'Music for Victory' effort in the Forum which preceded the luncheon. Mrs. Guy Patterson Gan-

nett of Portland, Me., president of the National Federation of Music Clubs, in whose honor the event was arranged by Mrs. John McClure Chase, Liberty District President, presided at both meetings. The federation's work for young people was presented by two National Federation officers, Ruth M. Ferry of New Haven, national chairman of young artists auditions, and Phyllis Lations Hanson of Worcester, Mass., national junior counselor.

Edwin McArthur, American conductor, scheduled to speak on 'Giving the American Composer and Conductor a Chance', decried his own subject, and said what the American musician wanted was not a chance but to deserve his rightful place in the musical scheme of things. He scored the New York City Symphony of past seasons, as a government supported project, for the paucity of American conductors and composers on its program, and said that the federation could exert an enormous influence in

behalf of native musicians if it would.

Other speakers were Chalmers Clifton, chairman of the national committee for opera in America; Geoffrey O'Hara, music adviser to the USO; John Earle Newton of the New Jersey State College for Women in New Brunswick; John Finley Williamson, director of the Westminster Choir, who also took issue with his subject, 'Sacred Music in Cultural Defense', saying that some of the best jazz was heard in concert halls, and some of the worst in churches; James Fassett, music director of the Columbia Broadcasting System; Dr. John Warren Erb, national choral conductor of the Federation.

The musical program which accompanied the Forum and Luncheon was furnished by two winners of federation contests, Edward Kane, tenor, and Dolores Maurine Miller, violinist. Mr. Kane's accompanist was Elizabeth Causey, and Teruko Hirawshiki was accompanist for Miss Miller.

## HONOR FEDERATION CLUB PRESIDENT

### Mrs. William Thomas, Newly Elected Head, Encourages American Composers

With a guarantee that the New York Federation of Music Clubs would rally behind the fight of the National Federation and its president, Mrs. Guy P. Gannett, to encourage and sponsor American music and the young American artist, Mrs. William B. Thomas, the New York Federation's newly-elected president, presided at a luncheon given in her honor on Dec. 3, at the Crystal Room of the Great Northern Hotel.

"This is a day when our young American artists do not have to take a foreign name to have an audition at the Metropolitan or to have a hearing," Mrs. Thomas said. "Our young people are going to be given a real chance, and we must all learn to bear with them."

#### Mrs. Thomas Outlines Aims

Mrs. Thomas outlined the aims of the federation to bring into working relation with one another music clubs and other musical organizations and individuals directly or indirectly associated with musical activity for the purpose of aiding and encouraging musical education. The federation also wants to make music "an integral part of the civic, industrial, educational and social life of the nation; to encourage and advance American creative musical art and to promote American artists; to uphold high musical stand-



Franz C. Bornschein, a Winner of the Federation's Composition Contest

ards and, through organization and education, to make America the music center of the world—with New York leading!"

Deems Taylor, noted composer, radio commentator and president of the American Society of Composers, Authors and Publishers, presided as toastmaster. Speaking briefly, Mr. Taylor stressed the fact that "the American composer has always had to compete with the masters. Whether a musical work will live through the

ages should not be the basis for judging a new musical work," Mr. Taylor said, "but whether you, the audience, like it or not. I don't think American music should be played in preference to European music, but it certainly should not be lacking in performances because it is American," he said.

#### Announces Awards

Addressing the 300 federation members and their guests, Mrs. Gannett spoke of the great opportunity and responsibility of the membership to preserve and safeguard American music and American culture. "The National Music Clubs want to go along for the American composer," Mrs. Gannett said. She also announced the winners of the federation's contest of compositions for mixed chorus. The winners were Franz Bornschein, member of the Peabody Conservatory and MUSICAL AMERICA'S Baltimore correspondent, whose work, entitled 'Joy', is based on a poem of Walt Whitman's, and Eunice Lee Kettring, head of the Ashland Conservatory of Music in Ashland, O., whose winning work, 'Johnny Appleseed', is based on the poem of the same name by Vachel Lindsay.

Among the other speakers were Oscar Wagner, dean of the Juilliard Graduate School of Music, Abram Chasins, noted composer, John G. Paine, Harry Hewes and Mrs. Edgar Stillman Kelly, past president of the National Federation.

#### Opens New Headquarters

The Pan American Women's Association inaugurated a series of Sunday concerts in its new headquarters at the Lotos Club on Dec. 6. Natalia

Arostegui Suarez, Cuban disease and soprano, and Ofelia Carman, Argentine pianist, were the participating artists. The association will henceforth conduct all its activities at the Lotos Club.

## MEXICO SYMPHONY COMPLETES SERIES

### Chavez Leads Orchestra Before Camacho and President of Ecuador

MEXICO, D. F., Dec. 1.—Recent activities of Carlos Chavez and the Symphony Orchestra of Mexico included another gala concert held on Nov. 13 at the Palace of Fine Arts. The program brought the Mexican National Anthem, Haydn's 'The Bear' Symphony, and the Shostakovich Seventh. The public was again tremendously enthusiastic with the Shostakovich. All the Presidential Cabinet and the Diplomatic Corps were present.

On Nov. 21, President Avila Camacho asked the orchestra to present a special concert in the Palacio Nacional in honor of Dr. Carlos Arroyo del Rio, president of the Republic of Ecuador. The program consisted of Haydn's 'La Reine' Symphony, Sones-Mariachi by Blas Galindo, four Indian melodies from El Ecuador, sung by Irma Gonzalez as soloist, and Carlos Chavez's 'Chertura Republica', three famous Mexican pieces orchestrated by Mr. Chavez, two of them war songs from the Mexican Revolution.



## More Music for the War Effort

Artur Rodzinski Conducts the New York Philharmonic Symphony on Board the U.S.S. Prairie State, Navy Training Ship in North River under the Auspices of USO-Camp Shows. The Concert Was Given on the First Anniversary of Pearl Harbor and the 100th of the Founding of the Philharmonic



Gerald Beaudin  
Sir Thomas Beecham with Four of the Servicemen Whom He Has Invited to Attend Rehearsals of the Seattle Symphony



The Metropolitan Opera Orchestra, Erich Leinsdorf Conducting, Playing at Fort Dix, N. J., with Osie Hawkins as Soloist in a Concert in Which Seventy Artists and Musicians of the Opera Roster Took Part



On a USO Tour, Annamarie Dickey, Carola Goya and Beatrice Burford Pictured with Soldiers at Camp Bowie in Texas. In the Jeep are Walter Robert and Ossy Renardy

Baron Georg von Trapp Donates His Blood to the Red Cross in Philadelphia, While the Remainder of the Family Await Their Turn



# MELTON

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### HERALD-TRIBUNE:

"Mr. Melton made a felicitous impression as Tamino. His youthful, personable figure aided considerably in making his impersonation a convincing one and his acting was wholly admirable, graceful in movement and boyishly ardent. His voicing of the long recitative in the final scene of the first act was tellingly expressive and the ensuing aria was conveyed with persuasive, freely projected tones. This was an auspicious debut and one hopes that Mr. Melton will be given further opportunities in other roles. Tenors with his stage presence are rare indeed nowadays." Jerome Bohm, Dec. 8, 1942

\* \* \*

### SUN:

"Mr. Melton seemed wholly at ease, and his singing shared that characteristic. The ensembles did not trouble him, and he frequently made his entrance while facing away from the conductor, a sure indication that he knew the score thoroughly. He dressed the part to excellent advantage."

Irving Kolodin, Dec. 8, 1942

\* \* \*

### POST:

"Mr. Melton made a highly favorable first impression as Tamino. His fresh, lyric voice was well suited to the music and his stage bearing made him credible and impressive in the role."

J. B., Dec. 8, 1942

\* \* \*

### DAILY NEWS:

"James Melton, American tenor, achieved his greatest ambition last night when he made his debut at the Met. His role was that of Tamino in 'The Magic Flute,' and he performed it with distinction and savor. Melton easily communicated his own joy in singing to the appreciative audience and comported himself modestly throughout the Mozart fantasy in a part which seemed very well suited to his ability and appearance."

Douglas Watts, Dec. 8, 1942

\* \* \*

### PM:

"He has a clean way of turning a phrase that most critics would call far more genuinely Mozartean than some of the Puccini-Mozart we get from older hands in the business. His voice is well placed, and he uses his six feet of good looks with grace and conviction." Henry Simon, Dec. 8, 1942

\* \* \*

### JOURNAL-AMERICAN:

"James Melton made his Metropolitan debut as Tamino and came through the ordeal with considerable success. Mr. Melton offered an intelligent delivery of the music and sang stylistically." G. Bennett, Dec. 8, 1942



Photo by Bruno

NEW YORK TIMES,  
DECEMBER 8, 1942.

## MELTON A SUCCESS IN HIS OPERA DEBUT

The Georgia-Born Lyric Tenor Scores as Tamino in 'Magic Flute' at Metropolitan

By HOWARD TAUBMAN

James Melton's name and voice have been known to the American public for a good many years as a result of his work in radio, concert, records and the movies. If that public needs any further endorsement of his attainments, Mr. Melton provided it last night by becoming a member of the Metropolitan Opera Association in good standing. He made his debut in the role of Tamino in Mozart's 'The Magic Flute' and proved beyond question that he belongs in the company.

Mr. Melton acted and sang with the poise that a singer gains only from years of appearing in public. He sang as if the Metropolitan Opera House were his domain. It is. The Georgia-born tenor has the romantic figure needed for most tenor roles; he knows how to act; he has a voice and he knows how to use it.

Mr. Melton's is a true lyric tenor. It is not like some other lyric tenors that are too frail for the vast spaces of the Opera House; it is sturdy enough to be heard. This was a debut, and moreover, a new role. Mr. Melton sang it intelligently, with a sensitive regard for the Mozart style. He brought dignity and elegance to the part of Tamino. He should grace other roles.

NEW YORK WORLD-TELEGRAM, TUESDAY, DECEMBER 8, 1942

## Melton Makes Good at Met

By ROBERT BAGAR

An American tenor made his debut at the Metropolitan last evening. He was James Melton, one of radio's most popular artists. Mr. Melton, a handsome figure of a man, stalwart, and graceful in bearing, appeared as Tamino in Mozart's Magic Flute.

It is a pleasure to report that Mr. Melton made a good impres-

sion on his first joust with a Metropolitan role.

The assumption of a part in any Mozart opera is in itself a rather arduous task for, as instrumentalists who play that composer know, Mozart is deceptively simple. It is a question of style, style, style, and often the most beautiful of voices have come a cropper because of their possessor's deficiency

in the understanding of the composer's peculiar idiom.

He was in the true vocal frame of the part at all times. All of which, it would seem, is by way of saying that Mr. Melton's was a successful debut. He appears to be a welcome entrant in the Metropolitan sweepstakes. A large audience applauded enthusiastically.

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